

THINGS TO DO STRANGER SUGGESTS JUST GOT 300% BETTER **P. 23**

WEED OREGON'S LAWS ARE BETTER THAN OURS **P. 13**

BOOKS CHRISTOPHER FRIZZELLE ON KILLER WHALES **P. 44**

the Stranger

FREE EVERY WEDNESDAY
VOL. 24, NO. 49
AUGUST 5-11, 2015
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FAIRLY AMAZING

SEATTLE ART FAIR WAS SUCH A SUCCESS THAT THE CITY LITERALLY APPLAUDED BY JEN GRAVES **P. 15**

SAVAGE LOVE
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(PSST—P. 21)

PERSON OF INTEREST
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P. 54

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the Stranger

Volume 24, Issue Number 49
August 5–11, 2015



COVER ART

Rare Animal Breakout by **CHRISTOPHER BOFFOLI**
“The animals had but a brief taste of freedom before the poachers tried to reduce them to crumbs.” Courtesy of the artist (bigappetites.net) and Winston/Wachter Fine Art (winstonwachter.com).

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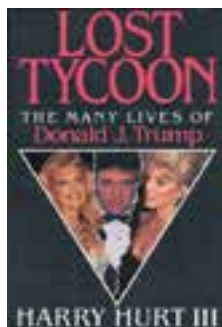
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LAST DAYS

The Week in Review **BY DAVID SCHMADER**

MONDAY, JULY 27 This week of cops charged with murder, cops killed by murder, and deeply despised dentists kicked off with **Donald Trump**, the pumpkin-colored racist and GOP presidential front-runner who was today the subject of an explosive report at the Daily Beast. “Donald Trump introduced his presidential campaign to the world with a slur against Mexican immigrants, accusing them of being ‘rapists’ and bringing crime into the country,” reported the Daily Beast, reminding readers of Trump’s unhinged defense of his immigrants-are-rapists proclamation (“Someone’s doing the raping! Who’s doing the raping?”) and Trump’s previous comments blaming the epidemic of sexual assault in the military on the presence of female service members (“What did [they] expect when they put men and women together?”). But as the Daily Beast suggested, **Trump’s rape-related troubles extend back dozens of years**, with the 1993 book *Lost Tycoon: The Many Lives of Donald J. Trump* highlighting a rape claim made by Trump’s former wife Ivana in 1989. “Ivana Trump’s assertion of ‘rape’ came in a deposition—part of the early ‘90s divorce case between the Trumps,” reported the Daily Beast. “The book, by former *Texas Monthly* and *Newsweek* reporter Harry Hurt III, described a harrowing scene. After a painful scalp reduction surgery to remove a bald spot, Donald Trump confronted his then-wife, who had previously used the same plastic surgeon...” During the ensuing confrontation, Donald “jams his penis inside



"WHO'S DOING THE RAPING?"

her for the first time in more than sixteen months,” Hurt wrote in *Lost Tycoon*. “Ivana is terrified... **It is a violent assault.** According to versions she repeats to some of her closest confidantes, ‘he raped me.’”

Ivana Trump has since sought to soften her statements, claiming she didn't mean "rape" in "a literal or criminal sense" and denouncing the Daily Beast's quoting of statements she made under oath as "totally without merit." But the most passionate response came from Donald Trump's lawyer Michael Cohen, who tried to **scare the Daily Beast out of going forward with the story:** "I will come after your Daily Beast and everybody else that you possibly know," said Cohen to the Daily Beast. "I'm warning you, tread very fucking lightly, because what

... You're talking about the front-runner for the GOP, presidential candidate, as well as a private individual who never raped anybody. And, of course, understand that by the very definition, **you can't rape your spouse.**" As if to make sure the universe heard him right, Cohen added: "It is true. You cannot rape your spouse. There's very clear case law." Unfortunately for Cohen, that's the opposite of true. "Marital rape has been illegal in all 50 states since 1993 and nonconsensual sex between spouses does in fact constitute rape," reported CNN. Tomorrow, Trump's ignorant-of-the-law lawyer will apologize for his "inarticulate" comments. Onward.

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



BYSTANDER EFFECT

To the man who was passed out on the sidewalk at Belmont and Pike: I'm sorry. I watched you for a while to make sure you were still breathing, but I didn't want to disturb your rest. You weren't a typical stew-bum or gutter punk. You were wearing what looked to be soccer gear—field shoes, athletic shorts, sports bag—and you were lying facedown on the concrete. As I paid for parking at the station next to you, you came to semi-consciousness and started moaning, "Ow, ow!" as you writhed around with your useless limbs. I should have asked if you were okay or if you needed help of some sort, but I was late for a meeting, and it was clear you had crapped yourself, and I didn't know how to deal with that. I'm sorry I left you there, but you were gone by the time I got back to my car, so I hope someone had more decency than I and helped you get home safe.

—Anonymous

TUESDAY, JULY 28 The week continued with an accidentally heroic story out of **Charleston, West Virginia**, where earlier this month a woman fatally shot a man who was trying to rape her at gunpoint, and may have **stopped a would-be serial killer**. As CNN reported, the woman met the man after he responded to her ad in the escort section of Backpage.com. During their meeting, the man produced a 9 mm handgun, which he pointed at the woman's chest while attempting to rape her. "The victim, who is being called 'Heather' by investigators, fought back so hard, police in Charleston, West Virginia, said, that her attacker... lost control of his gun," reported CNN. "**Heather grabbed the weapon and blindly fired it**, killing 45-year-old Neal Falls in self-defense, police said." Heather escaped the encounter without serious injury or criminal charges, and, with the attacker dead, it seemed like the case was on its way to closure—until police looked in the dead man's car. "Falls had what police are calling a '**kill kit**,' which included four sets of handcuffs, an ax, a machete, bulletproof vests, knives, a box cutter, a large container of bleach, and a large number of trash bags," reported CNN. "Police said Falls also carried a list of about 10 women—all escorts in West Virginia—along with their ages and phone numbers. Those women are all alive and have not had any previous contact with Falls." Thank God and good riddance.

WEDNESDAY, JULY 29 The week continued with a tragically familiar story and a bracing surprise twist out of Ohio, where on July 19, a black motorist was pulled over by a white police officer and wound up **fatally shot in the head**, and where today the trigger-happy cop was indicted for murder. Crucial to today's

GUEST EDITORIAL

Let Me Put One in Your Rump

By Donald Trump

By Donald Trump



My fellow Americans,

First of all, you look terrific.

Let me begin by saying something my so-called opponents are all too scared to say: I am 100 percent in favor of anal sex. Man-on-woman, man-on-man, gender-queer, you name it—if something can be put into and taken out of a human rectum, then that something is my brother. End of discussion.



DAVID BECKER / THINKSTOCK

Now, my staff doesn't like it when I talk about this, but let's be clear: They're not the boss. I'm the boss. I run this campaign like I run a company. As any Fortune 500 executive will happily tell you (behind closed doors in their ivory tower), sodomy is one of the pillars of any successful organization.

And by the way, I can already hear all the fancy pointy-headed blogger types clacking away at their keyboards—ooh, Mr. Trump, not all sodomy is anal sex. Guess what, Poindexter: Donald Trump knows what sodomy is, chapter and verse, baby. I'm getting a blowjob right now. From a model. On a private jet.

But what I'm *thinking about* is anal sex.

I'm thinking of anal sex on Air Force One, anal sex at Camp David, anal sex in the Oval Office, anal sex in the Lincoln Bedroom, anal sex in every nook and cranny of the Trump White House Towers. (If you think Bill Clinton defiled the presidency, just wait till you see what I'm going to do with that shithole—literally.)

You can take that to the bank. And I think you know which bank I'm talking about.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ God Bless America,
The Donald

charges: body-camera footage that directly contradicts Officer Ray Tensing's testimony that he was forced to shoot 43-year-old Samuel DuBose after being dragged by DuBose's car, with video showing DuBose's car only started moving after its driver had been shot in the head. **"He purposely killed him,"** said Hamilton County prosecutor Joe Deters at a press conference today. "He should never have been a police officer." Charged with murder and voluntary manslaughter, Tensing remains free on \$1 million bond.

THURSDAY, JULY 30 In lighter news, the week continued in East Texas, where today a man tried to **shoot an armadillo** and wound up



**SHELL HATH
NO FURY**

shot in the face by his own **ricochet- ing bullet**. "The man was airlifted to a nearby hospital, where his jaw was wired shut," reported Reuters. "The status of the animal is unknown."

FRIDAY, JULY 31 Speaking of shitty hunters, the week continued with the internet-inflaming saga of **Cecil the lion**, the culturally beloved, scientifically studied African lion who was lured out of a national park with bait and **killed for sport by an American dentist**. After several days of being pilloried on the internet, today the game-hunting dentist—identified as 55-year-old Walter Palmer of Minnesota—got his most serious blast of blowback to date, as authorities in Zimbabwe announced their intent to have Palmer extradited to Africa to face charges. “The illegal killing was deliberate,” said Zimbabwe’s environment minister Oppah Muchinguri at a news conference today. “We are appealing to the responsible authorities for



DEATH BY DENTIST

his extradition to Zimbabwe so that he can be held accountable for his illegal actions.” And, oh yeah: “In Zimbabwe, the illegal killing of a lion is punishable by a **mandatory fine of \$20,000** and up to 10 years in

prison," reported Reuters. Good luck, despised dentist.

SATURDAY, AUGUST 1 The week continued in Memphis, where today brought a tragic reminder that it's not always civilians who are killed by idiots with guns. Our subject: **Sean Bolton**, the 33-year-old police officer who was fatally shot during a traffic stop tonight in Memphis. "A manhunt is under way for a suspect," reported CNN. "This is the third time a Memphis police officer has been killed in the past four years."

SUNDAY, AUGUST 2 The week ended with a bustling day of deadline-based activity in the Pacific Northwest, including but not limited to the final day of the **Seattle Art Fair**, the final day of **Seafair**, and the final performance of Intiman Theatre's production of the Tennessee Williams play ***Orpheus Descending*** (which Last Days saw and loved for its entrancing lead performance by **Kemiyondo Coutinho**, who should be in all plays always). ■

*Send hot tips to lastdays@thestranger.com
and follow me on Twitter @davidschmader.*

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THE UNDERCOVER COP He walked away after elbowing me. At right, Black Lives Matter protesters at the December demonstration at University Village.

What Happened After an Undercover Cop Elbowed Me at a Protest and Lied About It

BY ANSEL HERZ

There are two things I want you to remember when you've finished reading this article: (1) Always film the police, even during what seem to be risk-free, mundane encounters,

and (2) always file a complaint when you believe something weird has happened. This is not a waste of time. Logging an official statement of concern in the Seattle Police Department's files creates a record of the incident that can help the department track problem officers. And it has the potential to land the officer in hot water if he or she has done something wrong.

Let me explain: On a chilly night last December, the number of Seattle police officers dwarfed the number of Black Lives Matter protesters who'd shown up for a demonstration at University Village mall. The demonstrators walked through the shopping center singing mournful protest carols about Mike Brown and Eric Garner, two unarmed African American men killed by police whose deaths provoked outrage across the country. I was covering the demonstration. I believe the Black Lives Matter movement is the most important driver of change that can help end the police killings of innocent black people. I also believe it is wrong for police to intimidate nonviolent protesters in any way whatsoever.

There were, at one point, two strange men in puffy jackets standing in the middle of the shopping center. A protester—a college student named Isaac Robinson who'd gotten involved in the Black Lives Matter movement—walked past them and said, "Those guys are definitely informants." The men kept standing there, next to the parking garage, in the freezing cold, not particularly

close to the entrance to any store.

Here's what I wrote last December about what happened next:

I approached them, smiling and trying to suggest friendliness, and asked who they were and if they were police informants. One of them asked who I was. I identified myself as a reporter for *The Stranger*. The shorter man, with whitening hair peeking out from below his beanie, said sneeringly, "Well, I'm a reporter for the *New York Times*." I began pulling my business card from my pocket and offered to show it to them, but they waved me away. "We don't want to see your business card," the other man said.

One of the men took my photo with his cell-phone camera. I told them calmly I was going to do the same thing and lifted my phone to take the shot. As I did so, one of them deliberately walked straight into me with his elbow jutting out, pushing my body sideways. In that moment, he blocked me from doing my job and taking a photo—a violation of SPD policy, which prohibits officers from interfering with any non-criminal citizens who want to observe and photograph them. It wasn't violent, per se. But it was sudden, unwanted physical contact.

With that, the two men took off across the parking lot and disappeared into a clothing store.

Later in the evening, I spoke to Claire Sullivan, another demonstrator. She said a middle-aged man with a beard had approached them from behind during their march. "I thought he was taking pictures of the bike cops, but then I realized he was taking photos of us," Sullivan said. When she asked the man for his name and badge number, having come to the conclusion that he was an undercover police officer, she said he "straight-up bolted."

Nikkita Oliver, a leader in the local Black Lives Matter movement, said the presence of these strange men hovering around "causes

Any use of force in that situation, no matter how small, was prohibited. The officer was not allowed to push me.

people who want to exercise their rights to be on edge, and can automatically cause fear and distrust of the police."

"If these men were undercover police," I wrote on *The Stranger's* blog, Slog, the following day, "they were also three other things last night: unprofessional, awkward, and not very good at their jobs."

Sean Whitcomb, an SPD spokesperson, wouldn't confirm or deny that they were local police officers. He said they could have been private security guards or from another law

enforcement agency. But he also remarked, "Cover blown is a big deal." And he suggested I file a complaint with the Office of Professional Accountability (OPA), which investigates police misconduct.

I did, and eight months later, after the OPA's investigation was complete, I learned that Robinson, the Black Lives Matter protester who first pointed the two men out to me as possible "informants," was right to be suspicious. It turns out those two unidentified men, who Robinson thought were feeding information to the police, *were* the police.

We only know this because after the December protest, I went online to seattle.gov/opa and filled out a complaint form. The next month, SPD sergeant Tyrone Davis e-mailed me and asked that I come into the OPA's office, on the 18th floor of a nondescript downtown office building, for an interview.

OPA director Pierce Murphy has made much of the fact that the agency moved out of SPD headquarters in 2013, finally extricating itself from the same building that houses the police leadership and signaling its independence. But the office feels antiseptic and remote from the street level, which is where most people have run-ins with police. (It ought to be a storefront that feels welcoming and encouraging to people who may be scared or mistrustful of police. There ought to be "Know Your Rights" posters on the wall. Instead, the walls have artsy photos of mounds of dirt or salt.)

In a room splitting off from the hallway, Davis placed a recorder on the table, had me explain what happened, and asked some probing questions. He seemed to find it hard to believe that I'd actually filed a complaint about this—didn't I understand that if these men were undercover police, they wouldn't want to be identified under any circumstances? But Davis wasn't hostile. We continued to talk, and I stood by what happened.

Murphy rightly wants to use civilians, not police officers, for these intake interviews. But he's waiting on the city's negotiations with the Seattle Police Officers' Guild (SPOG) to be able to make that change.

I didn't hear anything about my OPA case after that and, frankly, forgot about it—until July 28, when an e-mail from Murphy appeared in my inbox: "Case Completion Notice OPA #2015-0052."

In my "Case Completion Notice," the OPA confirmed that the strange, rude, skittish men in puffy jackets were Seattle police officers.

Murphy, in a letter addressed to me, said they were "plainclothes" officers. (The department prefers the word "plainclothes" to "undercover" for describing officers who are trying—and sometimes failing—to blend in and not be noticed. "Undercover" officers, in the department's nomenclature, are officers who are deliberately adopting the identity of someone else. But the popular term is "undercover," so I'll keep using it here.)

"You had every right to contact, observe, and/or photograph the two plainclothes SPD officers standing in a public place," Murphy said. But because of their assignment, he said, they weren't required to identify themselves or engage with me in any way.

Still, any use of force in that situation, no matter how small, was prohibited. The officer was not allowed to push me. ▶



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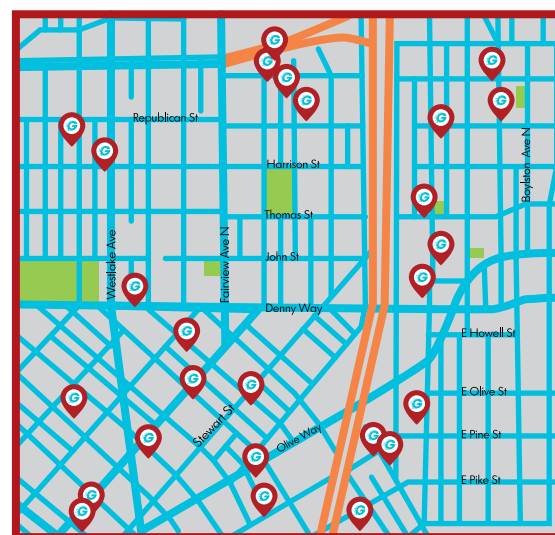
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◀ “Both you and the named employee agree there was physical contact made between you as the two officers turned to walk away,” Murphy explained. “However, you did not agree on whether it was you or the named employee who walked into the other. You believe the contact was an intentional act by the named employee, while the named employee described it more as inadvertent contact caused by your movement.”

“While I find your account more plausible than that of the named employee,” Murphy concluded, “there was insufficient evidence to form a preponderance in support of either account.”

Murphy issued a “Not Sustained (Inconclusive)” finding on the undercover officer’s alleged misuse of force against me. But he also advised SPD to better train its undercover officers to “avoid such easy detection by members of the public.”

Now, about the claim from the “named employee”—the OPA doesn’t identify officers against whom there are complaints—that I accidentally bumped into him? That’s bullshit. I wouldn’t bump into a police officer. I’d be liable to catch an assault charge if I did. I also wouldn’t bump into someone who I was attempting to interview, or who I thought might become a subject of my reporting. I’d have to be an extremely sloppy and careless reporter to do so.

In a follow-up interview, Murphy told me he had no way to “break the tie” between my account and the officer’s account of what happened. It was my word against the officer’s. (It’s not clear from Murphy’s report what the second undercover officer might have told him about the incident, if anything. But I believe the second officer had already turned his back and started walking away when the elbowing occurred.) And the OPA’s investigation didn’t turn up any video from a nearby camera in the shopping center that could have authenticated my account.

“My statement that I found your account more plausible is reflective of my intuition about your account of the events,” Murphy said. In his mind, though, his intuition doesn’t constitute evidence that can tip the scales one way or another.

Michael O’Dell, another Black Lives Matter demonstrator, filed an OPA complaint about a man at another December demonstration who he suspected of being a police officer. When O’Dell attempted to take that man’s photo, the man turned his back and then walked backward into him, O’Dell alleged in his own complaint. Once again, the man turned out to be a Seattle police officer, and the OPA found that even though both parties agreed that physical contact was made, “they cannot agree on whether it was the named employee or the complainant who walked into the other.”

The OPA again issued a “Not Sustained (Inconclusive)” finding on whether the officer wrongly used force. Murphy said the officer in my case and O’Dell’s weren’t the same guy.

“I assumed this [complaint] would be unsustainable,” said O’Dell in a text message. “Of course he lied. He knows who made contact. Guarantee I’d have been arrested had I made the contact.”

O’Dell was later arrested and accused of assaulting police officer Ronald Hylton during a protest on Martin Luther King Jr. Day. The charge was dropped, however, after a video surfaced on YouTube showing that Hylton tripped and fell during a fracas.

I’m not sure what else to say about this except that cops lie and our system allows them to get away with it. The one thing we’ve seen that can consistently hold them accountable is a clear video. Make sure you

start filming as early as possible, preferably before the encounter itself even begins. In retrospect, I should have had my phone out and recording even before I asked the undercover cops who they were. Even if an officer is wearing a body camera, I would still advise you to pull out your phone and film what happens yourself.

This year, video clip after shocking video clip has provided “corroboration of what African Americans have been saying for years,” Paul Butler, a professor at Georgetown University Law School and a former prosecutor, recently told the *New York Times*: There’s a lot more bad police conduct out there than many have been led to believe.

As for Murphy, the OPA director: I’m glad he acknowledged my story to be more believable than the cop’s. But if that’s the case, why not penalize the officer in some way? It’s true that SPOG’s contract with the city specifies that dishonesty is grounds for termination, and the only way the department can find that an officer is dishonest is to provide “clear and compelling” evidence. Murphy’s hunch that I’m not the one who’s lying in this case doesn’t rise to that evidentiary standard—if it did, it would represent just cause for terminating the officer’s career. But until that section of the police union contract gets revised, couldn’t he have found some other way to sanction the officer?

The larger question, however, is whether these guys who stick out like sore thumbs so much that they’re regularly recognized by protesters—protesters who are already angry with and mistrustful of the police—ought to be there in the first place. Ron Smith, the president of SPOG, said they belong to “situ-

Murphy told me he had no way to “break the tie” between my account and the officer’s account of what happened.

ational awareness teams” who are regularly deployed to protests. “The department sends them out there on all these things to monitor for property damage and violence,” he said. He said they’ve been out at protests from Black Lives Matter to May Day, but he doubts they were deployed to protests against Shell Oil. “It depends on the intel that’s there and who’s expected to be there.”

“If I was an anarchist,” Smith said, “or even a regular protester, I would probably not want to be infiltrated by the police... Just like the dope dealer on Third and Pike doesn’t want to get busted. That’s the price of doing business. It’s the whole package.”

“As far as being professional in that role,” Smith added, “they’re in no obligation to do so, because they’re trying to maintain that role.”

In a statement, Patricia Sully, a staff attorney at the Public Defender Association, said use of these officers at protests “creates a sense of mistrust. Even if the intent of the officers or department is not to broadly surveil protests but rather engage in targeted crime prevention, the impact of such use of police resources at demonstrations can have a real and non-trivial chilling effect on First Amendment activity.”

Sully called for more scrutiny of undercover officers, including whether they are engaging in “covert surveillance” of protesters, by the city’s intelligence auditor, David Boerner—who’s admitted he does not know how to audit electronic data. Officials say they’re going to replace him and beef up the intelligence auditor role, but neither city council public safety chair Bruce Harrell nor Mayor Ed Murray have made it happen yet. ■

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Will Portland Become the New Hub for Legal Weed in the Pacific Northwest?

BY BRENDAN KILEY

I'd like to make a sweeping—and perhaps ill-advised—prediction about the notoriously unpredictable world of marijuana capitalism: By this time next year, local cannabis connoisseurs will be using high-quality, low-priced, gray-market weed that's being quietly trucked up from Oregon. And the nation's savvy marijuana tourists will be going to Portland instead of Seattle.

That's thanks to this year's legislative session, when lawmakers in Washington and Oregon veered in opposite directions: We went conservative (cracking down on medical marijuana, establishing a 37 percent excise tax, prohibiting recreational home-grows, keeping our retail cap at 334 shops), they went liberal (allowing all adults to buy at dispensaries until the recreational industry is established, putting a 17 percent sales tax on recreational marijuana, keeping medical marijuana tax-free, and refusing a cap on retail licenses), and our border is not well-policed. "It'll be interesting to watch the dynamic along the Columbia," says Tom Towslee of the Oregon Liquor Control Commission. "It's the first time states have started legalizing marijuana, and the first time with *contiguous* states. There's always this vague notion that you can't take marijuana across state lines. I'm not sure how that'll be enforced."

Michael Keysor, CEO of the Northwest Cannabis Market, says Washington's new laws restricting medical marijuana were a crude gambit by a few recreational entrepreneurs to smother their competition. (The cornerstone of this year's changes was Senate Bill 5052, written by Republican Ann Rivers with heavy input from the Washington CannaBusiness Association. Back in April, when 5052 was being debated, Republican representative Cary Condotta noted that there were "a lot of lobbyists working on it.") "It's about money and greed," Keysor says. "They want to push us out of the way and think that'll prop up their failed system."

But Keysor, like Towslee, suspects the restrictions might end up pinching Washington's recreational industry in ways it didn't predict. "I've seen over 2.5 million patients over four years," Keysor says, "and they will not go to recreational shops. They're going back underground." Many of the serious growers, he says, "are headed to Oregon. They're taking their crops, taking their expertise, and you'll never see them again."

We might not see them—but we may come to know and love what they produce.

Medical Marijuana in the Congo Basin

This summer, anthropologists at Washington State University published new research about medical marijuana use in the Congo Basin. According to their report, the hunter-gatherer Aka people "are characterized by a preference for forest life, polyphonic music... and are generally peaceful and egalitarian with marked gender equity." They also smoke. A lot. The research, led by Casey Roulette, Edward Hagen, and others found that roughly 95 percent of Aka men smoke tobacco and 68 percent smoke cannabis—both of which, the anthropologists found, are correlated with lower rates of intestinal worms. (Women smoked far less, Hagen wrote by e-mail, because they live in "a natural fertility population—no modern birth control—so



THINKSTOCK

Serious growers are headed to Oregon.

women are pregnant or nursing most of their adult lives. They avoid tobacco to avoid harming their fetuses and nursing infants.")

Researchers found that both Aka men and women overreported how much they smoke—perhaps because they live in such a smoke-positive culture. The Aka, as far as the anthropologists could tell, do not smoke to prevent intestinal worms, but to "increase their courage on a hunt, dance better, increase their vital force, or to increase their work capacity when working for Europeans or village people." The scientists noted that "elephant-hunting specialists have been described as the heaviest users of cannabis" and that "Aka women also expressed a preference for husbands who smoke, which could encourage male smoking."

In Other Pot News

- Between March and May, retail sales of recreational marijuana rose from \$22.5 million to \$31.8 million, according to the Washington State Department of Revenue, while medical sales fell from \$9.1 million to \$8.6 million. During those months, retail sales of recreational marijuana in Colorado—which, like Oregon, has less stringent pot laws—hovered between \$42.4 million and \$42.7 million.

- As part of this year's legal wrangling, the state legislature changed the name of the Washington State Liquor Control Board to the Washington State Liquor and Cannabis Board—the first name change since 1934, when the WSLCB was established after the repeal of Prohibition. WSLCB spokesperson Brian Smith said some people at the agency thought it should keep the word "control" in its name to "better reflect our regulatory role." But the state legislature didn't allow them enough letters to be the WSLCCB. "The easy joke," Smith said, "was that we've 'lost control.'"

- The 2015 session also produced Senate Bill 5121, which opened the door to more cannabis-related biomedical research in Washington State. The Life Sciences Discovery Fund Authority would approve all such research projects—except that the organization, which was founded in 2005 and receives money from the state's historic tobacco settlement, was defunded during the same session. Meaning that the organization selected to approve projects no longer has the resources to approve projects. ■

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THE SEATTLE ART FAIR WAS SO SUCCESSFUL, THE CITY LITERALLY APPLAUDED

Who knew Paul Allen cared this much about art? He has emerged as Seattle art's mega-patron. | By Jen Graves

When the clock struck 6 p.m. on Sunday night and the loudspeaker announced, "Seattle Art Fair is now closed," the few hundred stragglers still standing inside CenturyLink Field Event Center clapped and cheered. They were exhausted, relieved, exhilarated, and already nostalgic. The fair was a long flight that landed, safely, at last.

"Whoo!" called Greg Kucera, the elder statesman of Seattle gallerists, surrounded by sculptures and paintings as far as the eye could see. He was also standing at the culmination of three decades of showing and selling art in Seattle. "It's been years since I heard applause at the end of an art fair." And that was in Chicago or LA, he couldn't remember which, not Seattle. "The city came out."

Seattle Art Fair will be back next year—same basic time, same place. But what is its long-term future? Its historic significance?

"This is the mark of a city growing up," said the widely loved Seattle artist Jeffry Mitchell, taking one last look at the fair and the increasingly shiny neighborhood of the Seahawks and the Sounders on Sunday night. It's a comment that gets made about Seattle every few years. "For better and for worse," he continued. "Art can be *commerce*," he finished, struggling to articulate a complicated and delicate proposition about cities and economics and aesthetics, and concluding that maybe people will actually want to buy art in underdog Seattle.

Seattle has had art fairs before, but not like this. This one was charmed. You could feel it the minute you walked into CenturyLink Field Event Center. The ceiling was so high, it formed a whole vast night sky above the warren of bright booths with their white



PAUL ALLEN SHOWED UP And unexpectedly bought work by young local painters, including this piece by Nathan DiPietro, whose dystopian landscapes are striking for being so realistic.

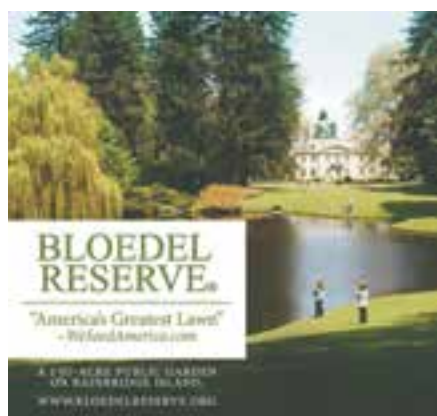
walls. Aisles between the rows of booths were as wide as boulevards; you weren't just looking, you were strolling, gliding across the smooth concrete floors.

A tree-lined cafe designed by Olson Kundig stretched from indoors to outdoors, bringing inside the sparkling August sun and the screaming fighter jets of Seafair. Thanks to Seafair, sailors and marines roamed the streets and the fair. After hours, soccer fans wailed in love and disappointment at their beloved Sounders in the stadium.

Seattle's notoriously terrific restaurants were full of people, and the fair's various VIP parties buzzed at the junction of New York ►

Paul Allen, inspired by his experiences over the years at the Venice Biennale, decided out of the blue to found Seattle Art Fair; from scratch.

SOPIE LEE



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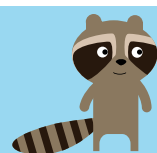


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THE STRANGER

NEW YORK GALLERY DAVID ZWIRNER Had the best display of all, including this stunning 1969 portrait by Alice Neel. The painting was first hung in a closet where you had to request to see it, but the closet door was broken, so people kept getting locked in with this intense, glowering presence.

◀ glamour and West Coast chill. At some points, Seattle felt like an entirely new place, where artists in every medium and living from Phnom Penh to Seattle, Tokyo, Almaty, Los Angeles, Oakland, Beijing, and Brisbane found admirers young and old, transgender and cis, the whole scene serenaded by the mixed-race, mixed-genre band the Flavr Blue as the voice of Hollis Wong-Wear floated above a sunset party high in a new “vertical neighborhood” downtown tower on Saturday night.

If it felt like a renaissance, it did mark the arrival of a Medici. Some of the wealthiest men in the world live in Seattle, but art and culture here have suffered for resources for years, failing to build collector and donor bases, or major events that reliably attract outsiders to the artists of the region. But now, while Bill Gates focuses on global health and education with the Gates Foundation and Jeff Bezos works toward global business domination with Amazon, Microsoft cofounder and Seahawks owner Paul Allen is emerging as the patron of art in Seattle.

Allen, inspired by his experiences over the years at Venice Biennale, decided out of the blue to found Seattle Art Fair, from scratch. He hosted it at his stadium and he attended on opening night, not just making remarks but making purchases.

Allen and his company, Vulcan, have been quiet blue-chip collectors for a long time, and of course Allen founded for his collection of music and sci-fi paraphernalia the Experience Music Project with its Frank Gehry-designed building at Seattle Center, so he has been visible as a cultural force in various ways.

But in the last two or three years, he's increased his profile tremendously, commissioning publicly accessible outdoor sculptures by regional and international artists for his properties in South Lake Union, launching this international art fair—which drew more than 60 galleries, with 20 from New York (including heavy hitters), 13 from

Seattle, and others from California, Portland, Tokyo, Seoul, and Hong Kong—as well as, just last week, announcing a new contemporary arts center that will be free and open to the public at his Allen Institute for Brain Science, coming in December.

On opening night, in addition to whatever more secretive and more expensive purchases Allen made, he selected paintings by young local artists showing at Woodside/

VIP parties buzzed at the junction of New York glamour and West Coast chill.

Braseth Gallery. Two were bland, pretty scenes of an untroubled planet, but the third is from a body of work about leafy subdivisions encroaching on wild places like Issaquah, by Nathan DiPietro, whose dystopian landscapes are striking for being so realistic. Allen, in other words, is an uneven collector. It's still a big deal to be noticed by him.

“I’m trying not to let it affect me,” DiPietro said. The painting is a portrait from memory of a 1920 shipwreck memorial on the Washington Coast. “I think the big thing I got out of going to the art fair was that I’m not intimidated by any of this work. Is this what New York and the international art scene is bringing to the table? I can work with that. I’m just making art.”

The gallerist John Braseth was thrilled that Allen didn’t just go for the old Northwest modernists he had on hand. “They didn’t buy any of the classics, which I love,” he said. Braseth bought the biggest booth (rates were \$26 per square foot, which is low compared to other high-profile art fairs, so dealers are warily waiting to hear about rates for next year) and served complimentary champagne, wine, and Fran’s chocolates all weekend. He sold at least one classic to a buyer whose name he wouldn’t disclose, though he said the work “will probably end up at Seattle Art Museum.” It’s a small stacked-oval

Obos sculpture by noted abstract modernist George Tsutakawa, who Braseth said made the piece out of teak wood from a boat that sank in Lake Union. The artist got the wood by swimming down to the bottom of the lake himself, Braseth said.

The fair felt alive all weekend, sometimes crowded but mostly just pleasingly populated. Total attendance was more than 15,000, said Max Fishko and Jeffrey Wainhouse, the organizers, who own Brooklyn-based fair company Art Market, which also presents fairs in Miami and other places. Ticket sales from the first two hours of the fair brought in \$85,000 for Artist Trust, the local artist funding nonprofit, more than double the promised donation of \$30,000. Seattle Art Fair “met or exceeded” all Art Market’s expectations, Wainhouse said, “and hey, we read in the *New York Times* that Pace”—a big-name New York gallery, one of this year’s anchors—“will be back.”

The *New York Times* and *Artforum* magazine sent writers and photographers, making this the most media-saturated of “any art event in Seattle history,” said Kucera, who added, “Did you hear White Cube and Marian Goodman Gallery are talking about coming next year?” Those are two great galleries out of New York and London.

The great galleries this year didn’t leave the great work at home. David Zwirner of New York, which had the best display of all, brought and sold pieces by Carol Bove (a brass and concrete sculpture, listed at \$150,000), Oscar Murillo (a large painting collage, listed at \$250,000), and Christopher Williams (the last photograph of his lovingly repaired car, listed at \$65,000). Also in the booth, there was a light piece by Dan Flavin, an orange box by Donald Judd, and a Luc Tuymans painting that made a local art-history student cry tears of appreciation.

In what became a saga, Zwirner also brought a stunning 1969 portrait by Alice

Neel, of her son Richard, who was 30 years old in the painting and a very serious-looking fellow. Zwirner first hung the painting in the booth’s closet, where you had to request to see it. But the closet door was broken, so people kept getting locked in with this intense, glowering presence. Then, when the gallery shelved the painting for a day, visitors driven by word of mouth were disappointed, and gallery reps felt terrible. On the fair’s last day, the portrait finally made it out where crowds gathered and where it stole the show from the big, shiny \$1.2 million pumpkin sculpture by Yayoi Kusama, a Japanese artist few visitors probably knew had her earliest exhibitions in Seattle.

What really mattered was when glitz, heart, and brains joined forces.

Ramiro Gomez is a young LA artist with Charlie James Gallery who made a huge impression. Seattle Art Museum director Kimerly Rorschach bought one of his pieces for her personal collection, and so did big-time LA/NY collector Beth Rudin DeWoody. Gomez paints laborers—usually brown-skinned, faceless men and women—back onto photos and ads from magazines for products and lifestyles where the labor has been hidden from view (like high-design houses whose maids don’t appear in *Architectural Digest*, or hot new restaurants where the trash-takers and dishwashers aren’t part of the glossy profiles).

James, the LA dealer, said, “No doubt, I will come back.” The gallery was selling work by Gomez, Jennifer Dalton, Daniela Comani, and Guy Richards Smit—and James was satisfied that “the collector class came out, even if I don’t know if the iceberg of upper-middle-class techies can be melted.” His assistant, an artist named Sarah Weber, said ►



COURTESY OF CHARLIE JAMES GALLERY / PHOTO BY MICHAEL UNDERWOOD

LA ARTIST RAMIRO GOMEZ MADE A HUGE IMPRESSION He paints laborers—usually faceless, brown-skinned men and women—back onto ads from magazines for products where the labor has been hidden from view.



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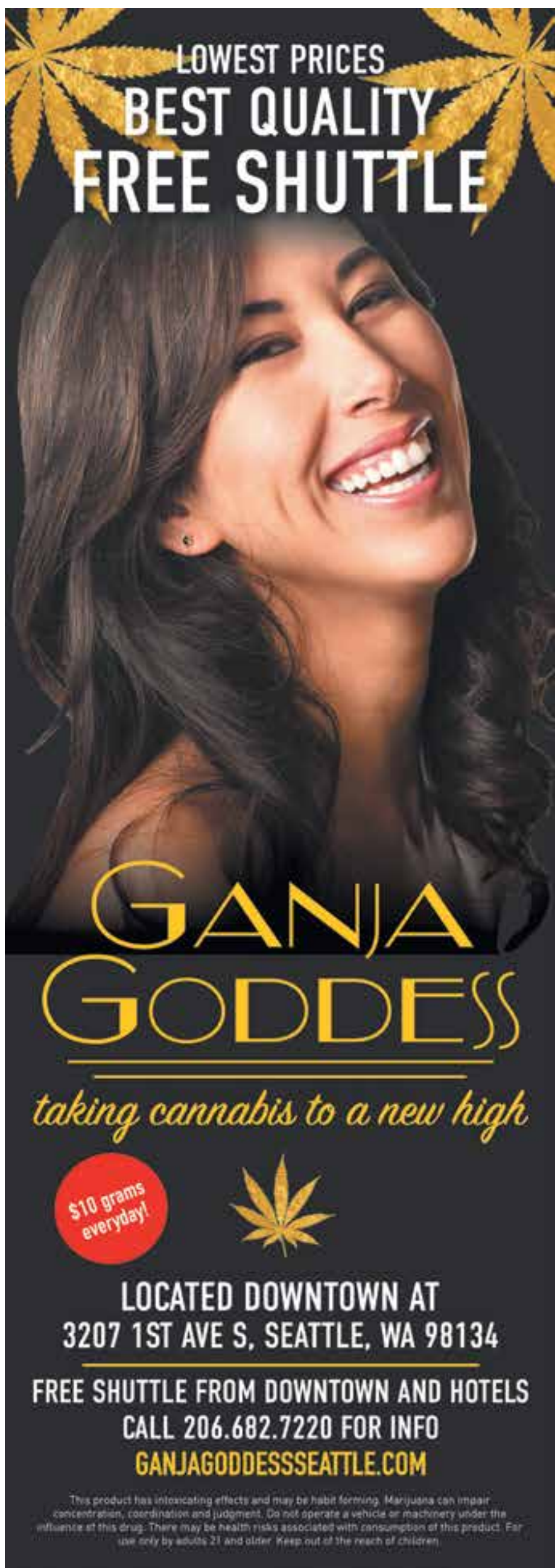
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Given the presence of the New York Times and Artforum, it was the most media-saturated of “any art event in Seattle history,” Greg Kucera pointed out.

◀ visitors and buyers here “have more of an emotional connection with the work... It’s less of an investment vibe. It can get really frustrating when it’s like, ‘Oh, I just want one, I don’t care what it is, because this artist is hot right now.’”

Dealers were surprised at an outpouring of gratitude from Seattle visitors.

“Seven different people thanked us for coming,” said Koki Ishibashi, of Tokyo’s Koki Arts.

“We don’t usually get thanked for going to an art fair,” the attendant at Zwirner said, describing the warmth of the atmosphere, the good feeling, with a little bewilderment, as several dealers did.

That said, dealers across the board tired of answering the clueless question “So, did you make the art?” In the war of snobs versus rubes, one corner of the fair contained a gem. An unmarked plywood box the size of a small room with a door in it and a guard outside it stood mysteriously apart. It turned out the guard had a list, and if your name was not on it—and your name was not—then you were not allowed inside the box and through to the private, black-curtained viewing room of Gagosian Gallery, where exclusive works would be set on an easel or plinth for your personal delectation. The guard confirmed this while unfolding The List, on which I could make out only a first name, “Candy,” before he folded and repocketed it.

“I sometimes tell people it’s a weeping room for artists who feel unappreciated,” he joked.

But all questions of commerce and elitism could be escaped by entering a huge, dark chamber of cinema called *Thinking Currents*.

Thinking Currents was a free, curated exhibition of 30 works of video and sound art by artists from across the Pacific Rim. This was not a name-dropping show, it was a show of works by artists spelunking in the human-made haunting storage tunnels soon to be forever filled with oil in Singapore, or bathing a dead sperm whale beached off the American coast with a handheld yellow sponge, or filming crowds of young people satirizing enforced enthusiasm in Beijing, or paying tribute to a family history of having been relocated along with 50,000 others from Korea into Kazakhstan by Stalin.

Thinking Currents was the most artistically significant thing that happened at Seattle Art Fair, and it was crowded all weekend. “I am so touched by the response,” said Leeza Ahmady, the *Thinking Currents* curator, whose work is a culmination of her own life experiences as a woman born in Afghanistan, immigrating to the United States, and looking across distances and histories. She hopes to return next year. I hope *Thinking Currents* is the opening show at Paul Allen’s new arts center, or presented at Seattle Asian Art Museum, or frankly finds extended life in Seattle anywhere. Fleeting greatness is for look-at-me billionaires and Vegas. Recycling, extending, making things last—sustainability—is how to matter.

Panels, discussions, performances, and

side exhibitions focusing on postcolonialism and technology were more mixed. Bitforms, a gallery from New York, brought artist Addie Wagenknecht to perform, and she strapped on a gas mask and went to mesmerizing work creating abstract paintings using powder pigment and a remote-controlled drone. To view an Oculus Rift piece by Micah Ganske, you had to wait in a long line; in a fair with so much going on, I never had time. A small, nice surprise was a satellite exhibition of tech-related work at Allen’s Living Computer Museum, reachable by free shuttle. In a lengthy talk, leading New York artist Natalie Jeremijenko peddled her parade of distressingly cute neoliberal Band-Aids for environmental emergencies.

The other off-site sanctioned events featured Seattle artists and locales in supporting roles. On the beach at Myrtle Edwards Park, just north of the Olympic Sculpture Park, local artist Jenny Heishman displayed, on a huge stand of bleachers, the hand-painted backdrops used for high-school dances by local professional photo studio Yuen Lui. Yuen Lui does this digitally now—they use green screens—which is how Heishman came into possession of the backdrops. For decades, kids posed in front of the awkwardly hand-painted Seattle skyline, or a tropical beach, or a pastel romantic-vined trellis—just the way they were now standing in front of an awkwardly hand-painted Seattle skyline in front of the actual Seattle skyline.

How were sales? No overall sales figures have been released. Most dealers said they’d want to return. “But in the art world, everything is anecdotal,” Charlie James reminded. Dealers do not have to pay a portion of their proceeds to Seattle Art Fair, but they do have to pay to ship the artworks, to install and deinstall them, to staff the booths for the entire weekend, and to rent the booth spaces from the fair company, Art Market. So each gallery is going to have to make its own calculation about whether to come back. Platform and SEASON, two local galleries, sold only a few works but were happy with the exposure.

“I’m out of red dots!” whispered Jane Beebe of PDX Contemporary Art from Portland, holding open a white envelope in which there was, actually, one red dot left, to be used to mark a work of art as sold. Beebe sold works by Jeffery Mitchell “like crazy,” as well as pieces by Northwest artists including Joe Rudko, Marie Watt, Kristen Miller, and James Lavadour, in prices ranging from \$80,000 down to a couple thousand. She had first-time Seattle collectors ask her, “How do we do it?” but she also sold to seasoned collectors and big corporations.

Gana Art, the sole gallery from Seoul, admitted it probably hadn’t made enough in sales to justify returning. Others were doing the math. Kucera, of Seattle, sold a satisfying number of works from his gallery, pieces by Sherry Markovitz, Victoria Haven, Mark



THE STRANGER

A PLYWOOD BOX BELONGING TO GAGOSIAN GALLERY *If your name was on the list, you were allowed through the box to a private, black-curtained viewing room where exclusive works would be set out for your personal delectation. This guard is miming for the camera: "not you!"*

Calderon, SuttonBeresCuller, and Margie Livingston.

But Kucera was agitated at regional collectors who he said came through and waxed about how beautiful and terrific the fair was but hadn't bought anything.

"This isn't book club," Kucera snapped. "If that's the way it is, then these things don't continue."

When local artists heard Seattle Art Fair was coming, many knew they wouldn't be included. Rather than indulging sour grapes, local impresario Greg Lundgren assembled a force of curators and artists to present a local satellite show, *Out of Sight*.

Out of Sight became the second-best thing about the fair, and crowds streamed the short walkable distance across the parking lot from CenturyLink to see the paintings, sculptures, videos, drawings, and performances of 100 local artists.

Out of Sight was in a dreamy place: a raw upper floor of King Street Station, above the palatial lobby of Seattle's Grand Central (King Street was designed by the same men as Grand Central, a few years prior).

By next year's fair, the ongoing gentrification of Pioneer Square will almost certainly mean that King Street's open spaces will be rented to commercial tenants and closed to the public. What will happen then? Artists are already planning.

But over the course of this first fair, an estimated 5,400 people attended *Out of Sight*. Several of the works sold, including a large graphite drawing bearing a list of vices by Amanda Manitch and droll photographs of abstract triangles set in idyllic landscapes by Jennifer Zwick. Artists MKNZ and Mary Ann Peters (a Stranger Genius Award nominee for this year) made an installation in one corner of *Out of Sight* that resembled a stretch of patterned tin ceiling on the floor—but it was made entirely in flour.

Those were some of the highlights, but the truth was that *Out of Sight* was wildly uneven, in both quality and style. It had four curators and would have benefited from being divided into four shows, each with a statement of conviction.

Nearby, *FEAT 2015*, another small in-

dependent exhibition in another inspired location—a historic Pioneer Square underground—featured ashy, ornate funerary urns in ceramic by George Rodriguez and bloody sculptures and drawings of death and children by Humaira Abid.

All manner of local artists visited the fair, from the just-starting-out to senior royalty like the painters Elizabeth Sandvig and Michael Spafford, who noted wryly, "We have outlived our audience," and "There's no Chihuly."

Dale Chihuly, the glass king, was part of the local network that supported the fair behind the scenes, but his work was nowhere to be seen at the fair itself. Traver Gallery, which represents him, invited him, but he declined, said Bill Traver, adding, "We're not, and never have been, just a glass gallery." Plenty of people still gawked at the colored glass in Traver's booth: fractured domes by John Kiley, some of which sold. Non-glass sculptures by Jamie Walker also sold at Traver. Walker is head of the School of Art at the University of Washington. On opening night, Walker sauntered casually in with the VIPs, wearing jeans and sandals. "What?" he said. "I always wear jeans."

"I think they have no idea how much we want them to succeed," artist Ben Beres told me, referring to the fair. Beres was high after meeting 72-year-old sculptor Al Farrow and nerding out with him about casting. Farrow's work was featured at Forum Gallery in a mini-show, and a larger exhibition of Farrow's works was picked up by Bellevue Arts Museum for a future date. Farrow told Beres he's finally getting recognition, and to hang in there. "That's like 40 years from now for me!" Beres said, laughing. He was giving a tour of the fair to musician John Roderick, current candidate for Seattle City Council. The mayor had attended opening night and lavished praise.

"Nothing can be like the first year again," said Justen Waterhouse, a local art student who worked all weekend as a fair art guide and trash collector, one in an army of temporary workers responsible for the rise and dismantling of an entire universe in miniature. ■

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SAVAGE LOVE

High Times BY DAN SAVAGE

Does a person who acts loving only when high on weed really love you? My live-in boyfriend of three years acts sweet, loving, and caring when he's high, but when the weed runs out, he's mean, angry, hurtful, and horrible to be around. I've asked him when he's stoned to still act like a loving person when the weed runs out, but of course that never happens. He just dismisses that he's mean and hurtful, and he blames me for why he's angry. I'm so confused! Without weed, he's intolerable. Should I just make sure he's always well stocked with his drug? He's a relatively functional stoner, even though technically it's not allowed at his job. I've told all my friends he is no longer the mean asshole he was when I wanted to leave him (but didn't), and now I've convinced everyone that he transformed back into the amazing catch I always knew he was. So basically, in order to save face over not leaving him (and now I can't for financial reasons), I burned the bridges.

Tensions Highlight Concerns That Relationships Aren't Perfect



JOE NEWTON

So you're one of those good guys I've heard so much about, huh? One of those good guys who thinks all his female friends are secret sex workers—i.e., girls who will give once they get? If that's how good guys feel about their female friends, I'd hate to hear a bad guy's inner monologue.

Don't spend your "good guy" money on this girl, GGP, because she's not going to fuck you. If she didn't want to fuck you after she paid Dr. Moreau to turn you into her fat little friend, she doesn't want to fuck you now. The odds of her wanting to take things "to the next level" once you get her alone for the weekend are worse than the odds of "President Rick Santorum."

My advice: Do not invite this woman to go away with you under false pretenses (it's a friendly trip!) so long as you're nursing false hopes (she'll fuck me someday!). Invite someone else, go alone, or blow whatever money you would've spent on this pretty girl on a pretty local sex worker instead.

I'm a man who is married to a woman. In our 12-year relationship, our sex life hasn't ever been really active, but after being married, my wife's sex drive decreased noticeably. She had promised things would improve once we tied the knot. She explained that her upbringing was conservative and she felt guilty about having sex before marriage. But marriage didn't help. We've gone to couples' therapy, only to abandon it because she doesn't feel any progress, and our pantry has barely used natural remedies for low libido. Our library has workout DVDs collecting dust after she said she felt too fat to be attractive. Currently, she can last having sex for nearly half an hour before feeling exhausted and stopping, regardless of me reaching orgasm or not. On the other hand, we enjoy each other's company and we've got each other's backs whenever things are rough, so I can't say she's uninterested in me. I can't remember the last time I had fulfilling sex. Whenever I bring it up, she breaks down, saying she's not enough for me. My need for sex is killing me.

Unsexed Grumpy Husband

Maybe your wife's religious upbringing ruined sex for her and her for sex.

Maybe your wife is one of those low-to-no-libido women who sex therapists and counselors whisper about: a woman with no desire for sex, a woman whose marriage is hanging by a thread, a woman who sincerely wants to save her marriage—but nothing seems to help, her marriage collapses, and she winds up divorced. And three months after the divorce, the woman who was weeping to her therapist about the possibility that she might be asexual? She wants to fuck every cute bartender, personal trainer, and waiter she sees. Turns out she wanted sex all along. She just didn't want it with her husband, or she didn't want it with only her husband, and her newfound freedom to fuck other people—freedom that might have saved her marriage—reawakened her libido.

Maybe your wife is asexual.

Here are your non-divorce options, UGH:

(1) You can get sex elsewhere without her okay, aka "cheating." (2) You can ask your wife for permission to get sex elsewhere, aka "not cheating." (3) You can resign yourself to a sexless marriage, aka "cheating inevitably."

P.S. Never once has a conflict over too little sex in a long-term relationship been solved by a marriage ceremony. ■

On the Lovecast, Dr. Vy Chu on some nastiness that can happen to one's bottom: savagelovecast.com.

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Someone who can be nice only when he's high isn't someone you should be fucking, living with, or starting a grow-op on your roof for, THCTRAP, he's someone you should be dumping, dumping, and dumping.

And to be clear: Your boyfriend's problem isn't weed, THCTRAP, your boyfriend's problem is asshole. And the fact that you're covering for him—the fact that you can't go to your friends for help because you worked so hard to convince them he's not an asshole—is a very, very bad sign. If being with someone isolates you from the support of your friends, that's not someone you should be with.

Does he love you? Maybe he does, maybe he doesn't—but even if he does, do you want to be loved by someone who treats you like shit when he isn't fucked up? No, you don't. My advice: DTMFA.

But let's get a second opinion, shall we?

"It's not unusual for people to complain that they feel a little cranky when they run out of weed," said Dan Skye, editor in chief of *High Times* magazine. "I know a lot of people who prefer to be high all the time—but if his personality is that different when he runs out of weed, this woman's boyfriend has problems other than not being high."

Now, there are people out there who self-medicate with pot—in good ways, not bad ways.

"I know many people who have dumped their pharmaceuticals for pot," said Skye, "because pot is a better substance for easing their pain and anxiety. There are no side effects, it's good at easing pain, and it even eases some severe medical conditions. There are people out there who are high all the time, I know hundreds of them, and they are perfectly functional, responsible human beings. We are hardwired as humans to hook up with this plant, and some people hook up with this plant in profound ways. It makes them feel better, it makes them more compassionate and more creative—it makes them better human beings."

But Skye doesn't think your boyfriend is one of those people, THCTRAP.

"If this guy is such a prick when he's not high, I'd get rid of him," said Skye. "Putting your girlfriend in a position where she feels like she has to become your dealer—that she has to supply you with pot—is not acceptable."

She turned me into the pretty girl's fat little friend years ago and then ran off to sunnier places. Now she's back. She has tried to rekindle a relationship, but she expects me to be like I was years back. I'm treating myself to a weekend away and thought about treating her too in the hopes things go to the next level. I guess I'm hoping she will give if she gets. Am I an idiot?

Good Guy Problems

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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week strangerthingstodo.com [@stranger_events](https://twitter.com/stranger_events)



The Look of Silence, sequel to the Academy Award nominated 2012 documentary *The Act of Killing*, continues its disturbing look at the legacy of genocide in Indonesia. August 7–13 at Northwest Film Forum.

FILM

The Wanted 18

DON'T MISS This excellent little film mixes animation and real interviews to form a documentary about an attempt by Palestinians in Beit Sahour to achieve independence from the Israeli milk industry by starting a dairy. It really happened during the First Intifada. The doc has a great sense of humor about the whole bizarre business. The cows even talk and don't like Palestinians. (Aug 7–13, *Grand Illusion Cinema*) **CHARLES MUDEDE**

We also suggest...

Anchorman: Fremont Outdoor Cinema, Sat Aug 8 at dusk, 21+

The Cabinet of Dr. Caligari Remixed: Northwest Film Forum, \$6, Sat Aug 8 at 9:30 pm

The End of the Tour: SIFF Cinema Egyptian, opens Fri Aug 7

NT Live: Everyman: SIFF Film Center, Fri–Sun

Jimmy's Hall: Sundance Cinemas, opens Fri Aug 7

Kurt Cobain: Montage of Heck: SIFF Cinema Uptown, opens Fri Aug 7; SIFF Cinema Egyptian, Fri–Sat at midnight

The Look of Silence: Northwest Film Forum, Fri at 8 pm, Sat–Sun at 4 and 8 pm, Mon at 3 and 8 pm, Tues at 8 pm

The Princess Bride: Cal Anderson Park, Fri Aug 7 at dusk

Ricki and the Flash: Various locations, opens Thurs Aug 6

Shaun the Sheep: Various locations, opens Wed Aug 5

Stand By Me: Central Cinema, Fri at 7 pm, Sat–Sun at 3 and 7 pm, Mon–Tues at 7 pm

South Park/Team America: Fremont Outdoor Cinema, \$10, Fri Aug 7 at dusk, 21+

Vivre Sa Vie: Varsity, Tues Aug 11 at 7:30 pm

strangerthingstodo.com/film

ART

Duwamish Revealed Boat Trip

DON'T MISS The most important part of the months-long public art project *Duwamish Revealed* this week is a silent boating trip on August 8 down the river itself. It will be led by City Meditation Crew, "a group of 'city workers' who call attention to sites and actions simply by paying attention." You can join in by bringing your own boat or wait at the Herring House Park T107 boat launch (next to the "Rotary Club of West Seattle" bench—very cute) for pickups on the hour and half-hour. (Sat Aug 8, *Terminal 107 Park*, free, 10 am–4 pm. To sign up, e-mail info@citymeditationcrew.org. Rain date: Sun Aug 9) **JEN GRAVES**

We also suggest...

ART EVENTS

Design Details Tour: Lions, Griffins & Walruses, Oh My!: Seattle Architecture Foundation, \$10–\$15, Thurs Aug 6 and Sat Aug 8 at 10 am

Feat 2015: Tashiro Kaplan Artist Lofts, free, Thurs–Sun through Sept 2

First Thursday Art Walk: Pioneer Square, free, Thurs Aug 6 at 6 pm

Georgetown Art Attack: Georgetown, free, Sat Aug 8 at 6 pm

GALLERIES

De La Torre Brothers and Ethan Stern: Traver Gallery, free, opening reception Thurs Aug 6, 5–8 pm, exhibition open Tues–Sat through Aug 29

Dan Webb: Break It Down: Olympic Sculpture Park, free, Tues–Fri, 10 am–4 pm, through Aug 31

Gregory Blackstock: Greg Kucera

Continued on page 24

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THINGS TO DO All the Events *The Stranger* Suggests This Week



Nathan DiPietro: *The Structure of Things*
Through Aug 7 at Woodside/
Braseth Gallery

Gallery, free, Tues–Sat, through Aug 29
I Taught Myself: A Selective Survey of Work by Self-Taught Artists: Greg Kucera Gallery, free, Tues–Sat, through Aug 29
Lush Life 5: Reverie: Roq La Rue, free, opening reception Aug 6, 6–9 pm, exhibition open Wed–Sat, through Aug 29
Nathan DiPietro: *The Structure of Things*: Woodside/Braseth Gallery, free, Tues–Sat, through Aug 7
oysters naturel: Veronica, free, through Aug 30
Roya Falahi/Wendy Red Star: Artwork: Vermillion, Tues–Sun, through Aug 8
The Vera Project: 14 Years of True and Sincere Friends: City Hall Lobby Gallery, free, Mon–Fri, through Aug 28

MUSEUMS

Art of the American West: The Haub Family Collection: Tacoma Art Museum, free with admission, Tues–Sun, through Oct 1
Chiho Aoshima: *Rebirth of the World*: Seattle Asian Art Museum, free with admission, Wed–Sun, through Oct 4
Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, free with admission, Tues–Sun, through April 17
Disguise: Masks and Global African Art: Seattle Art Museum, free with admission, Wed–Mon, through Sept 7
James Turrell's *Light Reign*: Henry Art Gallery, free with admission, Wed–Sun
Jana Brevicek: *This Infinity Fits in My Hand*: Bellevue Arts Museum, free with admission, Tues–Sun, through Aug 16
Leo Saul Berk: *Structure and Ornament*: Frye Art Museum, free, Tues–Sun, through Sept 6
Roger Shimomura: *An American Knockoff*: Tacoma Art Museum, free with admission, Tues–Sun, through Sept 13
Sam Vernon: Olympic Sculpture Park, free, through March 6
Sanctum: Henry Art Gallery, free with admission, Wed–Sun
Willem de Rooij: *Bouquet XI*: Henry Art Gallery, free with admission, Wed–Sun, through Aug 16

strangerthingstodo.com/art

READINGS & TALKS

The Least Boring Poetry Event of the Year

DON'T MISS The event name don't lie. Monica McClure's latest book of poems, *Tender Data*, mixes webspeak and fashionspeak and traditional lyrical flights in a way that creates a too-cool and yet kinda vulnerable persona who subtly critiques the mainstream power structures in which she participates. Ben Fama (*Fantasy*, *Cool Memories*) does basically the same thing but sometimes he writes prose. They're coming in all the way from New York City,

so it's rare to see them. Sarah Galvin reads a lot around town, but she's been reading some new work that's worth second and third hearings. By her own admission, Mary Anne Carter is a professional artist with "professional and sexual ties to the poetry community" who is best known for "wearing a shit ton of capes." She'll present flashy and hilarious broadsides, patches, and one-of-a-kind pieces inspired by the readers. (*Tues Aug 11, The Factory, free, 7 pm*) **RICH SMITH**

We also suggest...

Silent Reading Party: Sorrento Hotel, free, Wed Aug 5 at 6 pm
Hot Off the Press: A Cool Summer Small Press Fest: Fantagraphics Bookstore and Gallery, free, Sat Aug 8 at 5 pm
William Vollman: Central Library, free, Tues Aug 11 at 7 pm

strangerthingstodo.com/books

PERFORMANCE

Is She Dead Yet?

DON'T MISS In the past few years, the Seattle theater community has had an unusually (for here, anyway) public and vigorous debate with itself about diversity (or the lack thereof) on the city's most visible stages. In the middle of this conversation, Brandon J. Simmons wrote *Is She Dead Yet?*, a purportedly "absurd" exploration of American whiteness (we haven't seen it yet), set in the town of Mini-Salt-Lake-in-the-North-Woods: a place where the local industry includes cloud manufacture, Death is running for office, and white people are immortal. It's also home to the last black person on earth. (*Through Aug 22, Annex Theatre, \$5–\$18, Thurs–Sat at 8 pm*) **BRENDAN KILEY**

We also suggest...

BURLESQUE

Flamingo: Can Can, \$30–\$40, Wed–Thurs at 7 pm, Fri–Sat at 7 and 9:30 pm, Sun at 7:30 pm, 17+ or 21+
Junk Yard: Can Can, \$25/\$35, Thurs at 9:30 pm, 21+
The Midnight Show: Can Can, \$25/\$35, Fri–Sat at 11:45 pm, 21+
Cabaret & Burlesque Behind the Pink Door: Pink Door, \$20, Sat Aug 8 at 11 pm, 21+
Bridget Gunning: Pink Door, Sun Aug 9 at 6:15 and 8:45 pm

THEATER

As You Like It: Parks Around Seattle, free, Thurs Aug 6 and Aug 8–9 at 7 pm
Hold These Truths: ACT Theatre, \$15+, Tues–Sun through Aug 16
Nextfest: A Festival of New Musicals: 5th Avenue Theatre, through Aug 15
Seattle StorySLAM: Fremont Abbey Arts Center, \$8, Thurs Aug 6 at 8 pm
Spin the Bottle: Annex Theatre, \$5–\$10, Fri Aug 7 at 11 pm

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William T. Vollmann reads Tuesday, August 11 at 7 p.m. at Seattle Public Central Library. Co-presented with The Washington Center for the Book.



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Meili Cady reads Friday, August 14 at 7 p.m.

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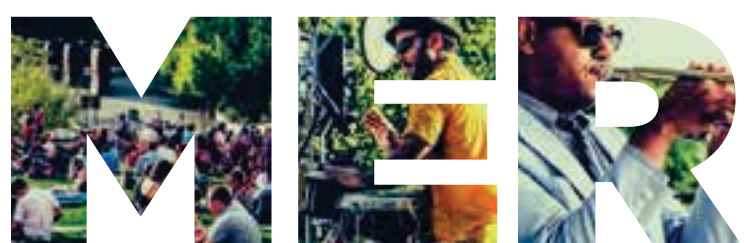


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Is She Dead Yet?
Through
Aug 22
at Annex
Theatre



IAN JOHNSTON / DANGERPANTS PHOTOGRAPHY

The Zig Zag Festival: Annex Theatre, \$5–\$10, Tues–Wed at 8 pm through Aug 19

COMEDY

Collide-O-Scope: Re-bar, \$7, Mon Aug 10, 6:30–11 pm, 21+

Comedy Womb Open Mic: Rendezvous, \$5, Tues Aug 11 at 7 and 9 pm, 21+

Hot Tin Streetcar: Tennessee Williams Improvised: Market Theater, \$12–\$15, Sun at 8:30 pm, through Aug 23

Jet City Improv: Jet City Improv Theater, \$12–\$15, Fri at 10:30 pm, Sat at 8 and 10:30 pm

strangerthingstodo.com/performance

FOOD & DRINK

Smart Catch Dining Out

DON'T MISS To celebrate national Sustainable Seafood Week (and billionaire Paul Allen's new Smart Catch program), restaurants around Seattle are offering specials featuring fish and shellfish that are responsibly raised and harvested from their ecosystems. In Seattle, the list of participating restaurants includes all Tom Douglas and Ethan Stowell restaurants, as well as restaurants such as Cafe Barjot, Hitchcock, Salted Sea: Seafood & Raw Bar, and Single Shot. While it would be nice to see the Smart Catch program reach a more diverse array of businesses and include labor standards as part of its sustainability requirements, you gotta start somewhere. (*Through Aug 8, various locations*) **ANGELA GARBES**

We also suggest...

Onibaba Ramen Pop-up: Miyabi 45th, Wed Aug 5, 11:30 am–2 pm

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed Aug 5, 4 pm–2 am

Caviar Tasting: Seattle Caviar Company, \$25, Thurs Aug 6, 5–7 pm

Guest Chef Night: Farestart, \$29.95, Thurs Aug 6, 5:30–8 pm

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri Aug 7, 5–10:30 pm

Free Wine Tasting: Champion Wine Cellars, Sat Aug 8, noon–5 pm

Free Wine Tasting: DeLaurenti, Sat Aug 8, 2–4 pm

Third Annual Whole Pig Pickin' BBQ: Kickin' Boot Whiskey Kitchen, \$15, Sun Aug 8 at 2 pm

National S'mores Day: Theo Chocolate, Aug 10–11, noon–6 pm

Paella Night: Terra Plata, \$15, Mon Aug 10 starting at 5 pm

strangerthingstodo.com/food

FESTIVALS

Seaprolog 2015

DON'T MISS The third annual edition of the only local festival dedicated to progressive rock will feature Nik Turner & Flame Tree, Magick Pagoda, Upwell, Debora Petrina, MoeTar, and eight other acts. Seattle's entrenched antipathy toward prog has lent a quixotic tenor to this ambitious, musician-run, nonprofit event, which makes me love it all the more. Greeted by indifference and scorn from media and public alike, the form has produced profound creativity and beauty. At its best, prog is rock with a PhD, infatuated with avant-garde and classical composition, high on magic mushrooms, and inspired by the literature of Tolkien and Lovecraft. In other words: Don't miss. (*Aug 7–9, Columbia City Theater, \$40, 21+*) **DAVE SEGAL**

We also suggest...

11th Annual South Lake Union Block Party: South Lake Union Discovery Center, free, Fri Aug 7, 11 am–11 pm

Midsummer Renaissance Faire: The Kelley Farm, Bonney Lake, Aug 8–9, 10 am–7 pm

Pizza Fest VI: Funhouse, Chop Suey, El Corazon, \$12–\$30, Aug 6–8, 21+

Shambhala Music Festival: Salmo River Ranch, BC, \$365, Aug 7–10

Squamish Valley Music Festival: Squamish Valley, \$149–\$1299, Aug 7–9

Summer Meltdown: Darrington Bluegrass Music Park, \$50–\$185, Aug 6–9

strangerthingstodo.com/festivals

QUEER

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We also suggest...

Christopher Buening: High School High: SOIL, free, opening reception Thurs Aug 6, 6–8 pm, Aug 6–29

Robbie Turner's Playground: R Place, free, Wed Aug 5, 21+

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SATURDAY 8/15

- 2:00 – Portrait (Must have Picture)
- 4:00 – Worst Tattoo (2x2 and up)
- 5:30 – Best Back Body Suit
- 9:00 – Best Of Show

SUNDAY 8/16

- 2:00 – Black & Grey
- 3:30 – Large Color
- 6:15 – Sleeve (3/4 and above)
- 7:00 – Best Of Show

ENTERTAINMENT:

FRIDAY 8/14

- 5:00 – Colorworks
- 6:00 – The Kings
- 8:00 – J. Von Stratton presents The Seattle Tattoo Expo Clam Strips

SATURDAY 8/15

- 3:00 – Lyle Tuttle
- 5:00 – J. Von Stratton presents The Seattle Tattoo Expo Clam Strips
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SUNDAY 8/16

- 3:00 – J. Von Stratton presents The Seattle Tattoo Expo Clam Strips
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8/28 9 PM

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with REAL FRIENDS + THIS WILD LIFE + AS IT IS
11/7 7 PM

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with KING LOS
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THE DANDY WARHOLS
with JOEL GION
12/9 8:30 PM

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with DOROTHY
8/23 8 PM

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10/31 8 PM

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THIEVERY CORPORATION
with SHAPRECE
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SHOWBOX AND EMPORIUM PRESENT
STURGILL SIMPSON
with BILLY WAYNE DAVIS
11/13 8:30 PM

ALL YOU CAN EAT TOUR
STEEL PANTHER
10/22 8 PM

THE CULT + PRIMAL SCREAM
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NEUMOS
MOTHER MOTHER
with SLOW BIRD
8/7 8 PM

THE CROCODILE
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9/30 8 PM



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OCT 13 // NEUMOS

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OCT 13 // THE SHOWBOX

DALEY
OCT 20 // TRACTOR TAVERN

THE NBHD
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OCT 22 // THE CROCODILE

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FRIDAY 8/21
TITLE FIGHT
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NEUMOS & DO206 PRESENT
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WEDNESDAY 8/26
PENTAGRAM
ELECTRIC CITIZEN

THURSDAY 8/27
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SUNDAY 9/20
TORO Y MOI

SATURDAY 10/31
SHANNON AND THE CLAMS
SHOPPING

FRIDAY 11/20
YOUTH LAGOON

BARBOZA

FRIDAY 8/7
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ROBERT JON & THE WRECK

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La Luz
Fri Aug 7 at
the Showbox

ANDREW IMANAKA

WEDNESDAY 8/5

High on Fire, Pallbearer, Lucifer, Venomous Maximus

(Neumos) In a career that has spanned 17 years and seven albums, survived multiple bass players and rehab (for singer/guitarist Matt Pike), Oakland's High on Fire are undoubtedly one of metal's most hardscrabble bands. Although they've subtly tweaked their sound over the years, High on Fire have also remained remarkably consistent, with Pike's gargantuan, stoner riffs gliding over drummer Des Kensel's thundering foundation, and lyrical conspiracy theories (courtesy of David Icke) espoused throughout. *Luminiferous*, the band's latest, is one of their best releases in years, marking a true return to form. While other bands focus on technical precision and increasing aggression, High on Fire have wisely stuck to what they excel at most: melting hearts and minds. **KATHLEEN RICHARDS**

Teklife Showcase: DJ Earl, DJ Taye, Taso, Heavee

(Q Nightclub) On first listen, footwork can seem slapdash, cartoonish, even

amateurish. The genre revolves around stuttering vocal and bass loops layered over hyper-speed drum machines that seem to be tumbling over themselves, with club signifiers like air-raid sirens and scratches intermittently crackling through the speakers. Deeper listens to master practitioners like DJ Earl and DJ Taye reveal that there is, in fact, a method to the madness: The complicated syncopation and freedom from standard rhythm structure creates new angles from which to attack the dance floor, resulting in an almost-improvisatory looseness to the editing and design. But the scene really has to be experienced live for the phenomenon to take hold, in a dark club filled with dancers showing off their quite literal fancy footwork as sampled MCs drop mean-mugging platitudes and the sheer amphetamine rush of those futurist break beats works your limbic system *and* your limbs out. **KYLE FLECK**

Adult Books, Psychomagic, Joel Jerome

(Lo-Fi) The fun, instantly catchy garage-surf-rock sound that Burger Records has been fostering for the last eight years doesn't

look like it's going to fade away anytime soon. California's Adult Books fall smack-dab in the center of this shaggy, retro steez, all reverbed, amphetaminey guitar riffs and hoarse yells. Their 2012 self-titled EP contains six ways to keep you energized and smiling no matter what shit's happening in your life. Portland's Psychomagic perfectly complement Adult Books with a slightly tougher attack and freakier tangents, but you can tell they dig *Nuggets* and *Pebbles* comps as avidly as anyone. **DAVE SEGAL**

THURSDAY 8/6

Pizza Fest: Childbirth, Heaters, Full Toilet, Donzis, Bod, Pizza Riot

(Funhouse) The only festival that *matters* this summer is the almighty Pizza Fest, which has swelled up to three days across two venues like some sort of engorged hipster's beer belly. Kicking things off this evening will be, among others, Childbirth, the snarky side project/supergroup of ladies from Tacocat, Pony Time, and Chastity Belt. Like Chastity Belt, Childbirth's music draws unexpected resonance from Julia Shapiro's powerful pipes, even when the

songs are sarcastic throwaway numbers. One wonders if this band, like Shapiro's main gig, will surprise us all by following up their jokey debut (*It's a Girl!*) with an album of comedown ballads and social-anxiety anthems. Let's leave the speculation for another time: The appeal of Pizza Fest is that it's unabashed, knowingly stupid fun, without needing to shove said fun down your mouth. That's what the pizza's for.

KYLE FLECK

Knelt Rote, Predatory Light, Cauterized, Hissing

(Chop Suey) Portland-based four-piece Knelt Rote have created the perfect remedy for anyone seeking music that's loud, angry, abrasive, and fast-as-fuck by combining the speed and rage of grindcore with the overall darkness and dynamics of black metal. If you're looking for something on the sludgier, slower, and more atmospheric side of black metal, Seattle's own Predatory Light have you covered, dosing listeners with crushing doom riffage. Local newcomers Hissing open the show with a more death-metal-like take on—you guessed it—black metal. This lineup is stacked with

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100 Million You/You Vibe
One Good Suburban
I'm Not a Kid Anymore

MONDAY OCT 12 THE TRIPLE DOOR

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THE LIKE US TOUR

& TESS HENLEY
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THE ELEMENTS **KING CRIMSON**

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ROGER CLYNE & THE PEACEMAKERS

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THINGS TO DO Noteworthy Shows This Week

raw, unfiltered underground metal of the highest grade. **KEVIN DIERS**

FRIDAY 8/7

La Luz, Will Sprott, Guantanamo Baywatch

Ⓐ (Showbox) With the release of the stupendous new LP *Weirdo Shrine*, La Luz are clearly leveling up. This super-cheap show (can't beat a \$5 ticket) promises to be a memorable valedictory address. If you like rich contradictions, they have plenty—garage-rock blood coursing through elegant veins, dexterous guitar leads played with wrist-flip nonchalance, painstaking maintenance of a casual vibe. But if you're after more immediate sensual delights, their sound—trapeze head-voice melodies, spooky-sweet three-part harmonies, the nimblest guitar-bass interplay in town—offers profound physical pleasures. Plus, they do it all while two-stepping and bouncing around the stage like it's all no big deal. Which it massively is. **SEAN NELSON**

Steve Miller Band

Ⓐ (Chateau Ste. Michelle) The death of democratic hip-hop sampling has also meant, for a large section of the music-loving community, a great break with the ever-growing past. For example, the only way I learned about the classic-rock group Steve Miller Band, whose peak in popularity (the 1970s) was before my time, was EPMD's 1988 classic "You're a Customer." That track contains a super-smooth sample of the line "Time keeps on slipping" from "Fly Like an Eagle." And upon first hearing that sample, a rock

band suddenly and permanently entered my world. I read about them in music journals and bought some of their records because I wanted to be as cool as EPMD. This is one example among many. These days, no one would dare loop anything from a hit tune like "Fly Like an Eagle" without first employing a whole law office. This sad state of things has harmed those who learn from samples, boost samples, and are sampled. August 7–8. **CHARLES MUDEDE**

Pizza Fest: Mean Jeans, Useless Eaters, Gazebos, Gooch Palms, Scraper, Susan, Patsy's Rats

(Chop Suey) When the cheap-beer-guzzling, bong-ripping Mean Jeans aren't playing video games, getting radical, or just hangin' tuff, they're tearing through a set of shorthanded, adrenaline-charged, Ramones-inspired pop punk with songs about those very things. These Portland party punks are the perfect pepperoni-and-cheese pairing for Pizza Fest, which continues its second night tonight with LA's bare-bones striptease machines Gooch Palms, San Francisco via Memphis mutant garage rockers Useless Eaters, and Seattle's enigmatic and maniacal Gazebos. With DJs Some Girls and Burnt Zza spinning platters between sets, there will be no lack of interesting rock 'n' roll tunes to consume and devour through the night. Come hungry, ya filthy animals. **TRAVIS RITTER**

No UFO's, Visible Cloaks, Karl Fousek

Ⓐ (Chapel Performance Space) Named after a futuristic Model 500 track from 1985, No UFO's (Vancouver's Konrad Jandav, who

should delete Juan Atkins's errant apostrophe) dropped a classic zone-out LP in 2010 on Spectrum Spools titled *Soft Coast*. It rejuvenates the stylistic obsessions of modern underground electronic producers—horror soundtracks, *kosmische* krautrock, dub, first-wave ambient, even Spacemen 3–like drone rock on "00/00/2010"—with acute attention to detail and an unerring ear for transcendent tonalities. Visible Cloaks (aka Portland's Spencer Doran and Ryan Carlile) traffic in too-beautiful-for-this-world exotica that flutters somewhere between Haruomi Hosono circa *Cochin Moon* and Brian Eno circa *The Shutov Assembly*. Montreal musician Karl Fousek is a master of microscopic sound design, forging intricate, intriguing patterns with the sparest of analog-synthesizer-generated materials. Check out his 2015 album with Danny Clay, *Klang*, which writhes and glistens in the same fascinating petri dish as Nuno Canavaro's *Plux Quba*. On 2015's excellent *Pattern Variation* EP, Fousek creates a delicate data stream that burbles in the same calming and slightly unnerving manner as Oval and Nobukazu Takemura's Thrill Jockey output. This is an expertly curated bill of rarefied electronic music. **DAVE SEGAL**

SATURDAY 8/8

Nate Young, Sissy Spacek, Drainolith, Three Legged Race, #tits, Interracial Sex, Nordra

(Highline) This may well be the noise show of the summer, with local experimental label Debacle Records at the helm. Nate Young (of Wolf Eyes and Regression) promises to bring the minimalist noise weirdness; he's coheadlining with Sissy Spacek, the LA-based noisegrind-hardcore outlet for prolific experimental musician John Wiese. If you're

unfamiliar with their wizardly technical "noise gore" and have 10 minutes, you can get through at least two albums of their tightly wound alien grind. Kentucky's Three Legged Race (Robert Beatty) makes methodical and minimal industrial electronic, and his sublimely hypnotic, interplanetary synths are worth showing up early for. Local tinnitus-inspiring noise duo #tits, Tacoma harsh noisers Interracial Sex, and Nordra (Monika Khot of Zen Mother) also provide PNW noise flair to this well-curated bill.

BRITTNIE FULLER

Pizza Fest: Nobunny, Wimps, White Mystery, Zig Zags, Steal Shit Do Drugs, Courtney & the Crushers, Baus, Uh Bones, Wolfgang Fuck

(El Corazón/Funhouse) Hoo-wee! The official Pizza Fest GRAND FINALE! These nine bands—plus DJs Ruben Mendez, Travis Ritter, and Jermaine Blair—will spill, like a week-old bottle of red wine in one of those wicker basket thingies, ALL OVER both El Corazón and the new white carpet of the adjoining Funhouse. Wait, I'm just kidding about the white carpet—what kind of moron would put carpet in a punk club? Anyway, I digress! This is the finale, with original Pizza Fest inventor Brian Costello, from Chicago, sitting in on drums during the almighty Nobunny's set, and then it's the official Pizza Fest pizza-eating contest! Organizers say this year's eating champ will receive a prize package. I can only imagine what that will be. **KELLY O**

A Story of Rats, At the Head of the Woods, Rainbow Wolves, Meridian Arc

(Sunset) This show is the cassette-release party for Rainbow Wolves' self-titled album on Seattle's Broken Press label (which is

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THINGS TO DO Noteworthy Shows This Week

run by Andrew Crawshaw, a powerful rock drummer who's recently been focusing on his excellent analog-synth project Meridian Arc). Similarly, Rainbow Wolves (Randall Skrasek) has drummed and played keyboards in local psych-rock groups like Hypatia Lake, This Blinding Light, and Soft Hills. And like Meridian Arc, Rainbow Wolves is Skrasek's outlet to indulge in his wildest keyboard fantasias. The nine instrumentals on *Rainbow Wolves* find Skrasek mostly reveling in sci-fi-film-composer mode, his methodical chord progressions and eerie timbres building exquisite tension and a sense of alien terrain. But with "Echoes Gold" and "Aurora," Rainbow Wolves hits upon irresistibly implacable grooves and majestic, radiant melodies that suggest he could bust into major-motion-picture realms. And "Cosmos Alpha" proves that Skrasek could have a bustling career in providing music for meditation retreats. All of which makes *Rainbow Wolves* one of the best Seattle releases of 2015. **DAVE SEGAL**

SUNDAY 8/9

Seaprog: Nik Turner & Flame Tree, Magick Pagoda, Debora Petrina, Nosretep, Johnny Unicorn and His Jam Unit

(Columbia City Theater) Seaprog's big draw this year is Nik Turner, the former saxophonist/flautist/vocalist for space-rock deities Hawkwind. Turner—who's still a vigorous road warrior at age 74—has formed Seattle supergroup Flame Tree to back him, including 2015 Stranger Genius nominee Steve Fisk on Mellotron, Jack Endino on

guitar, Emily Pothast on vocals, Jack Gold-Molina on drums, and Seaprog organizer Dennis Rea on guitar. These top players will provide a Turner career overview of sorts, with mantric Hawkwind burners like "Brainstorm," "D-Rider," and "Master of the Universe" getting aired, along with tracks from Turner's lesser-known but no less exploratory projects like Inner City Unit, Sphynx, and Space Ritual. If there's a better way this weekend to get immersed in the cosmic-sonic miasma than Nik Turner & Flame Tree's show, I'll lick Lemmy's wart. Seattle's Magick Pagoda provide an ideal complement to Turner and company with their own spacey and grippingly circuitous excursions. **DAVE SEGAL**

Screaming Females, Vacation, Strange Wilds, Great Grandpa

A (Chop Suey) New Brunswick, New Jersey, trio Screaming Females have been together since 2006, releasing six fierce, well-rounded punk albums in that time (as well as touring with 1990s alt antiheroes Garbage!). Their most recent release, *Rose Mountain*, is cleaner than the pummeling opus that was their last album, the 2012, Steve Albini-produced *Ugly*, and for the most part, the crisp approach does them well. And don't you worry, vocalist/master-shredder Marissa Paternoster's distinctive vocals still cut—the sharp-knifed wounds just aren't as bloody. With Ohio's Vacation (buzzing, acidic garage-punk). **EMILY NOKES**

Wally Shoup Sax Trio

A (Cafe Racer) Now in his 70s, free-jazz saxophonist Wally Shoup continues to blow

fiery gusts through his instrument at a frantic pace. His latest release on Austin, Texas, label Astral Spirits is *Copaesthetics* by Wally Shoup Sax Trio + One, which includes Jacob Zimmerman on alto sax, Neil Welch on tenor sax, and acoustic bassist Carmen Rothwell. Tonight is the release party for that record, which contains four epic workouts full of complex interplay that ebb and flow with tense melismas, meditative reveries, and understated beauty. One track is titled "Dark Luminescence," and that paradox sums up this record well. It's another impressive entry in a discography teeming with important statements by Mr. Shoup. **DAVE SEGAL**

MONDAY 8/10

D'Angelo and the Vanguard

(Showbox) D'Angelo's second album, 2000's *Voodoo*, nearly drove him mad. The cut physique he sported on the album cover and in the subsequent "Untitled" music video made the soul prodigy a reluctant sex symbol, and he disappeared from public life after the album's supporting tour. In D'Angelo's absence, his music—once a prime example of contemporary R&B that maintained respect for the genre's roots—became seduction fodder for record collectors. Fast-forward to last year. Out of nowhere, he returned with a third album, *Black Messiah*, an energetic and sexy meditation on love as well as social justice today. Now D'Angelo is on tour with his new backing band, the Vanguard, and will offer Seattle residents their first chance to hear the sounds of *Black Messiah* live. **JOSEPH SCHAFER**

Royal Headache, Dude York, VHS

(Chop Suey) It remains to be seen whether Sydney's Royal Headache will release

another song as irresistible as the sugar-rush power pop of "High," but considering that they're only two albums into their career, time is on their side. The quartet hurtles through their second full-length, also called *High*, as if the Saints never broke up and the Ramones never left 53rd and 3rd (What's Your Rupture? releases it in the United States on August 21). Instead, it's all strained vocals, rapid-fire guitar, and careening, twisted-limb rhythms. The way singer Shogun shout-slurs his lyrics adds a whole other dimension as "phone" becomes "fuck," and "you hate my face" becomes "you ate my face." With songs about cannibals and vultures, Dude York and VHS (Violent Human System) nicely round out this bill. **KATHY FENNESSY**

TUESDAY 8/11

The Atlas Moth, Vattnet Viskar, Atriarch, A God or an Other

(Highline) While most metal bands are usually one-trick ponies with regard to the feeling they create (anger and aggression), the Atlas Moth have a much broader range. While they began in the sludgy Eyehategod vein, the Chicago band branched out on their second album, 2011's *An Ache for the Distance*, juxtaposing raspy black-metalish screams and clean singing, swirling post-rock guitars and doomy riffs into proggy songs that were at times reflective, triumphant, mournful, and cathartic. On third album *The Old Believer*, which was released last year by Profound Lore, the Atlas Moth are even moodier—combining the heaviness of Neurosis, the spacey atmospherics of Pink Floyd, the emotional weight of Deftones, and the hypnotic dreaminess of Slowdive. **KATHLEEN RICHARDS**

SUNDAY AUG 9th

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CHAD MICHAELS & YARA SOFIA

HOSTED BY ALEKSA MANILA & ROXY DOLL

CASA DE MANILA
KRISTIE CHAMPAGNE
FRAYA LOVE
GABRIELA SCOTT
MARKOS SISTERS

HOUSE OF BLACK
ISAAC SCOTT
HAUS OF PARADISCO
RUTH SOTO
VELD AKA VICTOR CRUZ

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Thu August 6
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RADIATION CITY
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9PM - \$12

Fri August 7
KEXP RECOMMENDS
INDIE/FOLK/BLUES/GOSPEL
THE EAGLE ROCK GOSPEL SINGERS
POCKET PANDA
9PM - \$10

Sat August 8
THE BEST 80'S BEACH PARTY EVER (SO FAR)
NITE WAVE
9PM - \$10/\$15

Mon August 10
SQUARE DANCE W/ THE TALLBOYS
8PM - \$7

Tue August 11
ALT COUNTRY/ROCK
AMERICAN AQUARIUM
THE SWEARENGENS
9PM - \$12

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8.6 Thursday (Latin/World)
NOVALIMA
w/ CHANCHA VIA CIRCUITO
¡Manos Arriba! (DJ's Chilly & Gnotes)

8.7 Friday (Latin/Soul)
CHICANO BATMAN
Skerik (Solo Looping Set) plus DJ Gnotes

8.8 Saturday (Dance Party)
THE PRINCE & MICHAEL EXPERIENCE
featuring DJ Dave Paul

8.9 Sunday (Funk)
KC ROBERTS & THE LIVE REVOLUTION
Roxbury Pound, Katelyn Barreth

8.10 Monday (Weekly Jam)
MO' JAM MONDAYS
Where Seattle Musicians Come to Jam

8.11 Tuesday (Bluegrass Showcase)
Dysfunction Junction, Von Stomper
Colonels of Truth, Temple Canyon

8.13 Thursday (Soul/Funk)
SNUG HARBOR
PLAYS 1 SET OF CLASSIC SOUL/
FUNK HITS & 1 SET OF ORIGINALS
with Irukandji Legion of Brass

8.14 Friday (Roots Rock / Acoustic Jam)
THE HIGH COUNCIL BUZZ BRUMP
with The Student Loan
and The Hill Dogs

8/20 TUATARA with THE DIP

8/27 MAOLI

8/28 JERRY GARCIA TRIBUTE

9/5 CLINTON FEARON

9/8 TOO SLIM & THE TAILDRAGGERS

9/11 EVERYONE ORCHESTRA
feat mem of LEFTOVER SALMON,
ALO, MOTET, YONDER MOUNTAIN
STRINGBAND, FRUITION & more

9/13 ELIOT LIPP & GLADKILL

9/16 MIKE LOVE

9/17 SISTER SPARROW

9/18 MARK FARINA
"Mushroom Jazz"

9/19 HIT EXPLOSION

9/23 MAYDAY

9/25 POLECAT

10/3 ACORN PROJECT

10/9 & NEW
10/10 MASTERSOUNDS

10/11 NAPPY ROOTS

10/16 PETE ROCK &
CL SMOOTH

10/30 HALLOWEEN with
& POLYRHYTHMICS &
10/31 MONOPHONICS

THINGS TO DO All the Shows Happening This Week

PARAGON Goody Baggy Band

RENDEZVOUS Oranges from the President, No Better, Livingston Seagull, 9:30 pm, \$6

● **THE ROYAL ROOM** The Royal Rumble, 7 pm

● **SEATTLE PUBLIC LIBRARY DOUGLASS-TRUTH BRANCH** "Tambourine Submarine: A Musical Odyssey": Recess Monkey, 10:30 am, free

STUDIO SEVEN Kip Winger, Trigger Happy, Fall Streak, Lorpan, \$15/\$17

SUBSTATION Ransom and the Subset, Ichi Bichi, Waking Things, 8 pm

SUNSET TAVERN Battleme, Duke Evers Band, Keaton Collective

TIM'S TAVERN Llosh Winne, Steve Israel, 9 pm, \$5

TRACTOR TAVERN Radiation City, Pearles, 9 pm, \$12

TRIPLE DOOR MUSICQUARIUM LOUNGE The Coffin Brothers

● **THE TRIPLE DOOR THEATER** Gary Hoey, Johnny Smokes

★ **TULALIP RESORT CASINO** Boyz II Men, Brian McKnight

● **VAN VORST PLAZA** A Cedar Suede, noon, free

★ **VARIOUS LOCATIONS** Post Alley Hooley

VERMILLION Coreena, Pulling Out the Light, Beatrix Sky, Spruce

Bringstren, 8 pm

JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

BRASS TACKS Shawn Mickelson's Jazz Quartet, 7 pm, free

CAPITOL CIDER Sundae and Mr Goessl, 8:30 pm, free

EGAN'S JAM HOUSE Jacob Zimmerman Quintet, 7 pm

★ ● **JAZZ ALLEY** Maceo Parker

PINK DOOR Bric-a-Brac: 8 pm

SEAMONSTER Cephalopod, 10 pm, free

● **SERAFINA** Alex Guilbert Duo, 8 pm, free

● **SHUGA JAZZ BISTRO** The Paul Green Blues Band, 7:30 pm, free

TULA'S Rick Mandych Quartet, Thomas Marriott, 7:30 pm, \$10

VITO'S RESTAURANT & LOUNGE Tim Kennedy: Casey MacGill, 5:30 pm, free, 9 pm, free

● **GROUND ZERO (BELLEVUE)** Rice Crackers, Old Man, Social Uth, Asteroids, 7 pm, \$6/\$5 with a can of food

HIGH DIVE The Bad Tenants, Grayskul, BingX, Black Magic Noize, 8 pm, \$7/\$10

HIGHLINE Slough Feg, Skelator, RIP, Weld, 9 pm, \$12

HIGHWAY 99 Rose City Kings

● **HOLLOW EARTH RADIO** Open Mic: Guests, 7:30 pm

THE MIX Machine, Hot Apostles, criambique, Blues On Tap, 9:30 pm, free

★ ● **MOORE THEATRE** Jason Isbell, Damien Jurado, 8 pm, \$27.50/\$32.50

NECTAR Chicano Batman, Yojimbo, Skerik, 9 pm, \$10

● **NEUMOS** Mother Mother, guests, 8 pm, \$15

PARAGON West Coast Bump Band, 9:30 pm

● **PONO RANCH** Cheatin' River, 8 pm, free

RENDEZVOUS Mister Master, Big Splash

Champion, the Smokeless, 9:30 pm, \$7

● **THE ROYAL ROOM** Pink Octopus, Panther Attack, Northern Cantrips, 8 pm, suggested donation \$5-\$15

★ ● **SALMO RIVER RANCH** Shambhala Music Festival

SEAMONSTER Live Funk

● **SEATTLE CENTER** Other Lives, the Shivas, Tangerine

● **SHOWBOX SODO** Rise Against, Killswitch Engage, Letlive

★ ● **THE SHOWBOX** La Luz

SKYLARK CAFE & CLUB Dead Language, Psychedelegant, Pilot to

Bombardier, 9 pm, \$7

SLIM'S LAST CHANCE Sir Coyer, the DTs, Moonspinners, 9 pm

★ ● **SQUAMISH VALLEY** Squamish Valley Music Festival

SUBSTATION Home Sweet Home, the Lonely Mountain

Lovers, the Idle Tyrant, 8 pm

SUNSET TAVERN Jerry Joseph & the Jackmormons, 9 pm, \$10

TRINITY Beer Pong Thursdays: Deaf!N!t, Chris Herrera, Christyle, free

FRI 8/7

LIVE

88 **KEYS** Dueling Piano Show

BARBOZA Delta Saints, Robert Jon and the Wreck, 7 pm, \$10

CENTRAL SALOON Ex's with Benefits, Wandering King, Grindylow, 9 pm

★ ● **CHAPEL PERFORMANCE SPACE** No UFOs, Karl Fousek, Visible Cloaks, 8 pm, suggested donation \$5-\$15

★ **CHATEAU STE.** MICHELLE Steve Miller Band, 7:30 pm, \$49/\$89

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

★ **CHOP SUEY** Pizza Fest Day Two: Mean Jeans, Gazebo, Scraper, guests, 7 pm, \$12/\$15

● **COLUMBIA CITY THEATER** SeaProg 2015 Night One

CONOR BYRNE Drunken Prayer, Casey Ruff and the Mayors of Ballard, 9 pm

● **CROCODILE** Ever So Android, Ten Miles Wide, the Mama Rags, the Hollers, 8 pm, \$10

● **CROSSROADS SHOPPING CENTER** The Harmatones: 7 pm, free

★ ● **DARRINGTON BLUEGRASS MUSIC PARK** Summer Meltdown

● **DOE BAY RESORT** Doe Bay Fest

EL CORAZON No-Talents, Chemicals, Head, guests, 9 pm, \$8/\$10

FADO IRISH PUB Vote for Pedro, 9 pm, free

FEEDBACK LOUNGE Those Guys, guests, 9 pm, free

★ ● **GALLERY 1412** Tarsier Eyes, F.T.P., Zach Zinn, Bombthreat 23, 8 pm, \$5

● **GROUND ZERO (BELLEVUE)** Rice Crackers, Old Man, Social Uth, Asteroids, 7 pm, \$6/\$5 with a can of food

HIGH DIVE The Bad Tenants, Grayskul, BingX, Black Magic Noize, 8 pm, \$7/\$10

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Champion, the Smokeless, 9:30 pm, \$7

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SUBSTATION Home Sweet Home, the Lonely Mountain

Lovers, the Idle Tyrant, 8 pm

SUNSET TAVERN Jerry Joseph & the Jackmormons, 9 pm, \$10

TIM'S TAVERN Repaid in Blood, In Death, guests, 9 pm, \$7

TRACTOR TAVERN The Eagle Rock Gospel Singers, Pocket Panda, 9 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE Eugene Jones, 9 pm, free

VERMILLION Ekstasis, Thunder Grey Pilgrim, Witch Bottle

VITO'S RESTAURANT & LOUNGE Jovino Santos Neto: 8 pm, free

● **WESTLAKE PARK** Radiation City,, noon, free

JAZZ

BRASS TACKS Ron Weinstein Trio, free

● **EGAN'S JAM HOUSE** Scott Bemis, 7 pm, \$7 for students/\$10; Jose Gonzales, guests, 9 pm

★ ● **JAZZ ALLEY** Maceo Parker

★ ● **MAXWELL'S** Kareem Kandi

● **SERAFINA** Frank Clayton Trio, free

● **TULA'S** Jovino Santos Neto

DJ

ASTON MANOR #AstonMob Fridays: Guests

BALLROOM Rendezvous Friday

BALMAR Top 40

BALTIC ROOM Fundamental Fridays: Guests

★ **CUFF** DJ Night

FOUNDATION Rain Man, 10 pm

HAVANA Viva Havana & Havana Social

MAXIM'S The End of Dargness

MERCURY Gasp: JQ, 9 pm, \$5

NEIGHBOURS Absolut Fridays

PONY Beefcake: DJ King of Pants, Dee Jay Jack

Q NIGHTCLUB Golden Features, 10 pm, \$15

R PLACE Swollen Fridays: 9 pm

RUNWAY CAFE Vinylaters' First Fridays: The Vinylaters

★ ● **SALMO RIVER RANCH** Shambhala Music Festival: Kygo, Pretty Lights, Bonobo, Claude Vonstroke, Skrillex, \$295-\$365

THERAPY LOUNGE Under Pressure: 9:30 pm, \$3 after 10:30 p.m.

TRINITY Fridays at Trinity: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

● **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

● **LAKE UNION PARK** Pianos in the Parks

● **ST. AUGUSTINE'S IN-THE-WOODS** Pergolesi's Stabat Mater: Guests, 7:30 pm, \$10/\$20

★ ● **ST. STEPHEN'S EPISCOPAL CHURCH** Audacior: The Esoterics, 8 pm, \$15-\$22

● **VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND)** Whidbey Island Music Festival: Guests

SAT 8/8

LIVE

88 **KEYS** Dueling Piano Show: 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BARBOZA** Moon Honey, Navvi, 7 pm, \$8

BLUE MOON TAVERN Schudge, Maiden Seattle, Voltanic, 9:30 pm

BROADWAY CENTER FOR THE PERFORMING ARTS Brew Five Three: Tacoma's Beer & Blues Festival: 1 pm, \$25-\$30 (\$10 DD)

CENTRAL SALOON Wild Arms, Wartime Blues, Sick Kids XXXO, 9 pm, \$5

★ ● **CENTURYLINK FIELD** Taylor Swift, 7 pm

● **CHAPEL PERFORMANCE SPACE** Odd Partials, Marcin Paczkowski, 8 pm

★ **CHATEAU STE.** MICHELLE Steve Miller Band, 7:30 pm, \$49/\$89

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

★ **COLUMBIA CITY THEATER** SeaProg Night One: Upwell, MoeTar, Pink Octopus, Plus or Minus, guests

C&P COFFEE COMPANY Five Buck Band, 7 pm, free

★ ● **CROCODILE** Jarv Dee, Kris Kasanova, BOSCO, 8 pm, \$10

DARRELL'S TAVERN Lost Dogma, the Modern Relics, 9 pm

★ ● **DARRINGTON BLUEGRASS MUSIC PARK** Summer Meltdown: STS9, Tycho, Iration, Greensky Bluegrass, guests, \$75-\$185

● **DOE BAY RESORT** Doe Bay Fest: Champagne Champagne, Hobosexual, Moto pony, Polyrythmics, Thunderpussy, guests, \$135

EASY MONKEY TAPHOUSE Brian Butler & Robert Shangrow, 8 pm, \$5

★ **EL CORAZON** Pizza Fest Day Three: NoBunny, Wimps, White Mystery, Zig Zags, S5DD, guests, 6 pm, \$12/\$15

THE ESTUARY The Duwamish Riverside People's Chorus: 8-10 pm, free

FEEDBACK LOUNGE Feedback Lounge Final Night: Black Bangs, the Dead Letters, 9 pm, free

★ **GORGE AMPHITHEATRE** Sam Smith

HIGH DIVE Mugatu, Chaotic Noise Marching Corps, Butt Dial, 9:30 pm, \$8

★ **HIGHLINE** Nate Young, Sissy Spacek, Drainolith, #Tits, Interracial Sex, Nordra, 9 pm, \$10/\$15

HIGHWAY 99 Lloyd Jones Struggle, 8 pm, \$17

● **JAZZBONES** Janis Lives: A Tribute to Janis Joplin: Janis Lives, Creedence Rising, Gene Vallejo, 7:30 pm, \$15

● **KIRKLAND PERFORMANCE CENTER** Sonidos Gitanos, 8 pm, \$40-\$55

LITTLE RED HEN Bucking Horse, 9 pm, \$5

● **LOUIE G'S** American Wrecking Company, Unhailoed, Disciples of Dissent, 8 pm, \$10

★ ● **MARYMOOR PARK** Alabama Shakes, Chicano Batman, 7 pm, \$39.50-\$69.50

NEUMOS the Vaccines, Holiday Friends, 8 pm, \$16

PARAGON Solbird, 9:30 pm

● **PONO RANCH** Lion of Judah, 8 pm, free

● **PORT GAMBLE** Port Gamble Maritime Music Festival

RENDEZVOUS Born of Ghosts, Breakaway Derringer, Devilwood, 9:30 pm, \$7

● **THE ROYAL ROOM** Edna Vazquez, Alejandro y Maria Laura, 6 pm, \$10/\$12

★ ● **SALMO RIVER RANCH** Shambhala Music Festival: Kygo, Pretty Lights, Bonobo, Claude Vonstroke, Skrillex, \$295-\$365

SKYLARK CAFE & CLUB GET, Boohmsai, Dawson, 9 pm, \$7

SLIM'S LAST CHANCE Klover Jane, Palooka, Piston Ready, 9 pm

★ ● **SQUAMISH VALLEY** Squamish Valley Music Festival: Drake, Mumford & Sons, Sam Smith, guests, \$149-\$1299

SUNSET TAVERN A Story of Rats, At the Head of the Woods, Rainbow Wolves, Meridian Arc, 9 pm, \$8

TIM'S TAVERN Ghostwriter, Jack Rainwater, guests, 9 pm

TRACTOR TAVERN The Best 80s Beach Party Ever (So Far): Nite Wave, 8 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE Delilah Pearl and the Manta Rays, 7 pm, free

★ ● **THE TRIPLE DOOR THEATER** Ian Moore & Friends, 8 pm, \$15

VICTORY LOUNGE Trannysaurus Rox, Parae, Pink Muscles, 9 pm, \$7

● **WHITE RIVER AMPHITHEATRE** 2015 Vans Warped Tour: PVRIS, Asking

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THU 8/6
FRI 8/7
SAT 8/8
SAT 8/8
WED 8/12
THU 8/13
FRI 8/14
SAT 8/15

CHINGA SU RENTA
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FOMOHOMO.CAMP CAMP
BEER BUST [PATIO PARTY]
BOTTOM FORTY INTERIOR
THEY [A GENDERFUCK PARTY]
FALSE PROPHET PRESENTS:
MENAGERIE [ANIMALISTIC MAYHEM]
BASSIC [HEMPFEST AFTERPARTY]

(LATINO NIGHT) LA GAYOTA / MZ ARTIZ / JOTO REALNESS
[CUSTOMS PRESENTS] DJAO / BLANK BODY / LIL SAD
CHRISTOPHER ROBIN [SPINOLA] / ARCHIVIST [SECOND NATURE]
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 W/ GUESTS
 ALL AGES (BAR W/ ID) - \$14 ADV/\$16 DAY OF
 7:00 PM DOORS / 8:00 PM SHOW
U&G: 9/16 JOEY CAPE @ THE SUNSET, 9/18 TREVOR HALL @ SHOWBOX MARKET,
 11/11 DAVID RYAN HARRIS @ SUNSET, 11/17 LA DISPUTE @ NEPTUNE THEATRE

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NEVER A COVER!
 All Shows @ 9:30 PM

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GOODY BAGG

Aug 7
WEST COAST BUMP
BAND

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SOLBIRD
Every Tuesday
 Open-Mic hosted by Levi Said
Every Wednesday
 Two Buck Chuck

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THINGS TO DO All the Shows Happening This Week



KYGO Sun Aug 9 at Shambhala Music Festival at Salmo River Ranch.

Alexandria, Simple Plan, Motion City Soundtrack, Lee Corey Oswald, 11 am, \$18-\$342

JAZZ

BRASS TACKS Triangular Jazztet, 7 pm, free
EGAN'S JAM HOUSE Laura Rosok, guests, 7 pm, \$10; Dan Czarán, Lori Woodbury, guests, 9 pm
 ★ **JAZZ ALLEY** Maceo Parker: \$34.50

SEAMONSTER Red Francis, Shady Bottom, 10 pm, free
 ★ **SERAFINA** Leo Folsom Duo, 9 pm, free
 ★ **TIM NOAH'S THUMBNAILED THEATER** Dmitri Matheny, 7:30 pm, \$10 students/\$15 general
 ★ **TULA'S** Randy Halberstadt Trio, 7:30 pm, \$16

VITO'S RESTAURANT & LOUNGE Kareem Kandi, 9:30 pm, free

DJ

95 SLIDE Good Saturdays: Sean Cee, guests, 9:30 pm, free before 11 pm/\$10 after
ASTON MANOR NRG Saturdays: Guests
BALLROOM Sinful Saturdays: Guests, 9 pm
BALMAR Top 40 Night: Guests, 9:30 pm, free
BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm
BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after
CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.
CONTOUR Bollywood Independence Day Dance Party: DJ Anup, 10 pm, \$10
CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star
 ★ **CUFF** DJ Night: Rotating DJs, 10 pm, free
FOUNDATION Deniz Koyu, 10 pm, \$15/\$20
HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.
 ★ **KREMWERK** Beer Bust: Guests, 7 pm Thru Sept 19, \$10
 ★ **LO-FI** Emerald City Soul Club: Kenny Mac, Gene Balk, Marc Muller, Alvin Mangosing, Mike Chrietberg, Brian Everett, George Gell, Mike "MP3s Forever" Nipper, 9 pm, \$10
MERCURY Machineries of Joy: DJ Hana Solo, \$5
MONKEY LOFT Summer Saturday 12 Hour Parties
NECTAR The Prince & Michael Experience: DJ Dave Paul, 9 pm, \$8
NEIGHBOURS Chad Michaels Comes Home: Powermix: DJ Randy Schlager, Chad Michaels
PONY Glitoris:
Q NIGHTCLUB Madness:

Guests, 10 pm, \$12

R PLACE Therapy Saturday: DJ Flo'w

★ **REVOLVER BAR** Soul Saturday: Brit Pop Brunch: DJ Jimi C, 11 am, free, 11 am, free

RUNWAY CAFE DJ David N, free

★ **SALMO RIVER RANCH** Shambhala Music Festival: Kygo, Pretty Lights, Bonobo, Claude Vonstroke, Skrillex, \$295-\$365

SUBSTATION Deeper Roots: Uniting Souls, guests, 10 pm
THERAPY LOUNGE This Modern Love: Guests

TRINITY Saturdays at Trinity: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/free before 10 pm

CLASSICAL

★ **CLUB SUR** Jose Iniguez

★ **MCCAW HALL** Nabucco: Seattle Opera, \$25-\$250

★ **ST. AUGUSTINE'S IN-THE-WOODS** Bach's Goldberg Variations: Guests, 7:30 pm, \$10/\$20

SUN 8/9

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
BARBOZA Lust for Youth: 8 pm, \$10

THE BOUNTY Christina Shinkle Band, 2 pm, donation

★ **CAFE RACER** The Racer Sessions, 7:30 pm, free

★ **CHOP SUEY** Screaming Females, Vacation, Big Crux, Great Grandpa, 8 pm, \$10/\$12

★ **COLUMBIA CITY THEATER** SeaProg Night Two

★ **C&P COFFEE COMPANY** Whitherward, 3 pm

★ **CROCODILE PHORA**, 7 pm, \$17

DARRELL'S TAVERN Boss Martians, DJ Pyro, DJ Brother James

★ **DARRINGTON** BLUEGRASS MUSIC PARK Summer Meltdown

★ **DOE BAY RESORT** Doe Bay Fest: Champagne, Hobosexual, Motopony, Polyrythmics, Thunderpussy, guests, \$135

★ **EL CORAZON** Moonshine Bandits, Jelly Roll, Crucifix, guests, 8 pm, \$15/\$17; King Raam, the Muckers, guests, 9:30 pm, \$10/\$12

★ **FRYE ART MUSEUM** Noise Yoga Presents somesurprises: somesurprises

HIGH DIVE Sundodger, Jessica's Voices in Her Head, Clay Erickson, 8 pm

HIGHLINE Snail, Arkis, Dura Madre, 9 pm, \$8

HIGHWAY 99 Ridin' with the King: A Tribute to the Music of B.B. King: Guests, 7 pm, \$15

KELLS Liam Gallagher

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy: Guests, 4 pm, Jerry & the Philbills, 9 pm, \$3

LO-FI Sir Kn8, Deadly D, Perfect Battery, 8 pm

★ **MARYMOOR PARK** Of Monsters and Men, 7 pm, \$39.50/\$45

NECTAR KC Roberts & the Live Revolution, Roxbury Pound, Katelyn Barreth, 7 pm, \$7

★ **PUYALLUP FAIRGROUNDS** Jerry Rivera, Oro Solido, Henry Santos, Sun, Aug 9, noon, \$28

★ **RENDEZVOUS** Chung Antique, Amos Val, freeway Park, 9 pm, \$7

★ **SALMO RIVER RANCH** Shambhala Music Festival: Kygo, Pretty Lights, Bonobo, Claude Vonstroke, Skrillex, \$295-\$365

★ **SALSA CON TODO** VA, 7:30 pm, suggested donation \$15

SKYLARK CAFE & CLUB Torch Burner, Artifice, the Ram Rams, 6 pm

★ **SQUAMISH VALLEY** Squamish Valley Music Festival: Drake, Mumford & Sons, Sam Smith, guests, \$149-\$1299

★ **STUDIO SEVEN** Wednesday 13, Holy Grail, Death Division, Pill Brigade, Burn the Travesty, \$15/\$17

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

★ **THE TRIPLE DOOR THEATER** David Bromberg, Adrien Reju, 7:30 pm, \$45

★ **WOODLAND PARK ZOO** ZooTunes: Ziggy Marley: 6 pm, \$32.50

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free

★ **CAFE RACER** Wally Shoup

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ **HOPVINE PUB** Miss Miller & the Swells, free

★ **JAZZ ALLEY** Maceo Parker: \$34.50

SEAMONSTER Capitalist Brunch, Drew N the Sea, 7 pm, free

★ **SERAFINA** Alex Guilbert Duo, 10:30 am, free, Ann Reynolds and Jeff Johnson, 6:30 pm, free

★ **TULA'S** Jazz Police, 3 pm, \$5; Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays

CONTOUR Broken Grooves
CORBU LOUNGE Salsa Sundays

THE HIDEOUT DJ Night: Guests

MERCURY Interzone
NEIGHBOURS LEO Party XII

PONY TeaDance

R PLACE Homo Hop:

★ **RE-BAR** Flammable

★ **REVOLVER BAR** Jazz Brunch

★ **SALMO RIVER RANCH** Shambhala Music Festival

CLASSICAL

★ **BAINBRIDGE** PERFORMING ARTS Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

★ **GREENBANK FARM** Pergolesi's Stabat Mater: Guests, 2 pm, \$10/\$20

★ **LAKE UNION PARK** Pianos in the Parks: Guests, Through Aug 16, noon, free

★ **MCCAW HALL** Nabucco: Seattle Opera, \$25-\$250

★ **OLYMPIC MUSIC FESTIVAL** Olympic Music Festival: \$20/\$30/\$32

★ **ST. MARK'S CATHEDRAL** Complaine Choir, 9:30 pm, free

★ **VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND)** Whidbey Island Music Festival: Guests

MON 8/10

LIVE

88 KEYS Blues On Tap, 8 pm, free

★ **AMERICAN** Open Mic, 5 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

BARBOZA SOAK, 7:30 pm, \$10

★ **CAFE RACER** Mandarin Dynasties, Hoop, Heatwarmer, Big Priest, 8 pm, donation

CAPITOL CIDER EntreMundos, 9:30 pm

★ **CHOP SUEY** Royal Headache, Dude York, VHS, 8 pm, \$10

★ **COLUMBIA CITY THEATER** Wilco, 12:30 pm, \$150

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

★ **DOE BAY RESORT** Doe Bay Fest: Champagne, Hobosexual, Motopony, Polyrythmics, Thunderpussy, guests, \$135

★ **EL CORAZON** Adriano Rosenstock, Dan Adriano, guests, 8 pm, \$13/\$15; Sean Danielson, Glenn Cannon, Rane Stone, guests, 8:30 pm, \$10/\$12

KELLS Liam Gallagher

★ **MARYMOOR PARK** Walk the Moon, Milky Chance, 6:30 pm, \$42.50/\$45

MOLLY MAGUIRES Open Mic: Hosted by Tom Rooney, free

★ **THE ROYAL ROOM** Salon No. 4: Father Daughter, 8 pm, suggested donation \$5-\$15

★ **SALMO RIVER RANCH** Shambhala Music Festival: Kygo, Pretty Lights, Bonobo, Claude Vonstroke, Skrillex, \$295-\$365

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THINGS TO DO

SEAMONSTER The Halvornaughts, 10 pm, free

★ **THE SHOWBOX** D'Angelo and the Vanguard, 8:30 pm, \$59.95/\$65

SUBSTATION Open Mic: Guests

TRIPLE DOOR
MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

DJ

BALTIC ROOM Jam Jam: Mista' Chatman, DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyedsoul, 10 pm, free

◎ **CENTURY BALLROOM** Salsa Social: 8:30 pm, \$8

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free

★ **RE-BAR** Collide-O-Scope: Guests, Second and fourth Mondays, 6 pm, \$7

★ **SALMO RIVER RANCH** Shambhala Music Festival

◎ **TULA'S** Dave Marriott Big Band, 7:30 pm, \$5

CLASSICAL

◎ **BAINBRIDGE PERFORMING ARTS** Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

◎ **BENAROYA HALL** Jamie Barton, \$35

◎ **LAKE UNION PARK** Pianos in the Parks: Guests, Through Aug 16, noon, free

★ **MCCAW HALL** Nabucco: Seattle Opera, \$25-\$250

◎ **VARIOUS LOCATIONS (AROUND WHIDBEY ISLAND)** Whidbey Island Music Festival: Guests

TUE 8/11

LIVE

CAFE RACER Jacobs Posse
◎ **CHIHULY GARDEN AND GLASS** St. Kilda, 6 pm, \$19-\$23

COLUMBIA CITY THEATER The Best Open Mic Ever: Guests, 8 pm, free

CONOR BYRNE Country Dancing Night: 9 pm

◎ **EL CORAZON** Fireworks, Weatherbox, Dry Jacket, Life as Cinema, 7:30 pm, \$12/\$14

HIGH DIVE Carson Grubb Band, Elliott Blaufuss, Raven Zoe, 8 pm, \$7

★ **HIGHLINE** Atlas Moth, Vattnet Viskar, Atriarch,

A God or an Other, 9 pm, \$10/\$13

THE HOLLYWOOD TAVERN Alex Britton, 7 pm

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

◎ **JAZZ ALLEY** Lydia Pense and Cold Blood: Aug 11-12, 7:30 pm, \$26.50

KELLS Liam Gallagher
◎ **KENT STATION** Patrick McHenry, Tues, Aug 11, noon, free

LITTLE RED HEN T & D Revue, 9 pm

LO-FI Revolt Revolt, Shakedown at the Majestic, 9 pm

★ **MARYMOOR PARK** Wilco, Jenny Lewis, 6:30 pm, \$39.50-\$79.50

THE MIX The 350s, 8 pm

NECTAR Dysfunction Junction, Von Stomper, Colonels of Truth, Temple Canyon, 8 pm, \$7

PARAGON You Play Tuesday

◎ **PARAMOUNT THEATRE** George Ezra, 8 pm, \$25.75

SEAMONSTER The Deltaz, 8 pm, free, McTuff Trio, 11 pm, free

SKYLARK CAFE & CLUB Baby Ketten Karaoke: 9 pm, free

SUNSET TAVERN Ballroom Thieves, 8 pm, \$8

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

TRACTOR TAVERN American Aquarium, 9 pm, \$12

◎ **VERA PROJECT** Endorphins Lost, East Sherman, Stoic, Kamehameha, 7 pm, \$5

JAZZ

CAPITOL CIDER Sasha Herschberg, 8 pm, free

★ **IBM PLAZA** McTuff

OWL N' THISTLE Jazz with Eric Verlinde: 9 pm, free

◎ **TULA'S** Emerald City Jazz Orchestra, 8 pm, \$8

DJ

BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm

BLUE MOON TAVERN Blue Moon Vinyl Revival Tuesdays

★ **CHOP SUEY** JuJu Fuzz: DJ Slow, DJ Explorateur, DJ Veins

CORBU LOUNGE Club NYX Wave & Goth

DARRELL'S TAVERN DJ Wade T, free

★ **HAVANA** Real Love '90s

MERCURY Die

NEIGHBOURS Pump It Up

ROB ROY Analog Tuesdays

CLASSICAL

★ **MCCAW HALL** Nabucco: Seattle Opera, \$25-\$250



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SAT/AUGUST 8 • 8PM
ian moore & friends birthday show w/ maszer

SUN/AUGUST 9 • 7:30PM
TRUE WEST PRESENTS
david bromberg quintet w/ adrien reju

MON/AUGUST 10 • 8PM
SCARECROW VIDEO PRESENTS
movie mondays episode iii: revenge of the sith

WED/AUGUST 12 & THU/AUGUST 13 • 7:30PM
FRI/AUGUST 14 • 7PM & 9:30PM
ottmar liebert & luna negra

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MUSIC



TITUS ANDRONICUS Patrick Stickles and his merry band.

The Most Lamentable Tragedy Might Be a Masterwork

But That Doesn't Mean You'll Want to Hear Titus Andronicus's Bipolar Rock Opera Again

BY SEAN NELSON

It's uncommon these days for an album (A) by a rock band (B) that isn't very famous (C) to occupy the designated Music You Should Pretend to Care About slot in non-music-only media. But

the new album by Titus Andronicus, *The Most Lamentable Tragedy*, is an uncommonly ambitious rock-band album—a double CD (triple vinyl!), 93-minute-long rock opera about bipolar disorder—so it stands to reason that the *Atlantic*, the *New York Times*, NPR, and even *Rolling Stone* would take note, alongside more parochial outlets like Pitchfork (8.1), *Spin* (8), and Stereogum. Only in the desolate mercantile landscape of contemporary pop could so elaborate and indulgent a work be considered a shrewd commercial gambit.

Still, it would be cynical to suggest that the album's ambition is market-driven (or solely market-driven). *TMLT* digs deep into the psyche of its author, Titus Andronicus prime mover Patrick Stickles, and makes a major aesthetic virtue of its ungainliness. It's a commanding, intelligent, complex, full-throated record that exemplifies both classic rock songwriting values and the now-just-as-classic will

to overshare the uglier facets of the inner life of someone whose mind is afflicted with a truly nightmarish condition almost no one understands.

Offstage, Stickles comes on like the last of the old-time conscientious objectors, a guardian of rock integrity in an age of naked meretriciousness—and based on the evidence of this album, his hyper-intentionally irascible public persona is only the tip of the iceberg. These are dark, desperate songs. But they're also crafted with real skill and an innate sense of what rock is for.

It would be so easy to proclaim *The Most Lamentable Tragedy* a masterwork simply because it exists in a world that is intrinsically hostile to things like it. But in a way, it's better than a masterwork, because it's so clearly a (frustrating) mess, like a beehive that just fell from a tree branch and cracked open on the hard earth. From an aerial view, the album is hard to see the edges of, but if you zoom in,

it's just a big collection of songs—some fantastic, some monotonous, some harrowing, some embarrassing.

"Dimed Out" is sheer perfection. It's fast, loud, precisely articulate and inarticulate, smart, dumb, low, slangy, and as catchy as possible. The song's self-awareness allows its treatment of rock 'n' roll hedonism to be both clever and fittingly heroic—"Don't wanna buy an ounce/for me the right amount/is the entire ounce" is a triplet any rock songwriter would be thrilled to stumble over. Likewise with "Fatal Flaw," "Fired Up," "Come On, Siobhán," and the brilliant cover of "I Lost My Mind" (which recasts Daniel Johnston's broken toy box original as

a beer hall free-for-all)—each one a gem. The world that would allow songs like this on the radio, as opposed to a Spotify playlist, would be a more interesting place.

But it's not a more interesting place. It's this place. And this record—which demands, rewards, and frustrates intense scrutiny in equal measure—will struggle, as all ambitious records do, to reach an audience that isn't already waiting for it.

It's hardly news that 25-to-30-year-old white lads with guitars and disruptive sensibilities are having a much harder time dominating music culture now, after 50-plus years of being treated like poets, prophets, and prodigies every time they wrote a memorable couplet. It was precisely that tradition of over-reward that gave rise to the rock opera, a form energized as much by artistic aspiration as by hubris. Had Pete Townshend not had Kit Lambert whispering in his ear that he was a genius, he probably wouldn't have had the notion to expand his brilliant knack for writing radio singles into *Tommy*. But then, *Tommy* is the best-case scenario for rock opera, precisely because it represents a collision of the low nature of rock 'n' roll and the highfalutin yearning of its creator: Making LP-length stories using rock songs as a medium soon became a way for pop songwriters with a lust for gravitas to get around the more arduous work of making films, writing books, or, come to think of it, creating and staging operas. It was a symptom and a symbol of the need for greater and greater acclaim. The more respectable the form got, the more tedious it became. And the less it came to matter to a mass audience. Not because of rock operas, obviously, but not *not* because of them, either.

Stickles is an interesting exponent of the dilemmas of this tradition, but also its rewards. What a pleasure it is to see a rock-band guy with some defiance left in him. What a drag to see that defiance extend beyond its own power of seduction. We used to *love* for rock stars to tell us we were idiots for liking them. But that's because we thought rock stars had something important to tell us.

The symptoms of bipolar disorder are also the defining virtues of the rock star, pathologized. On the one pole: an insatiable appetite for gratification (sexual, chemical, financial, theatrical), a belief in exemption from the consequences of dangerous behavior, a disproportionate sense of personal grandeur. On the other: an unshakeable certainty that one's existence is without value, a bottomless dread of being seen and of being invisible, an inability to imagine the future. In the swing

of the pendulum between aggrandizement and abnegation, it becomes very easy to think of yourself as an element in a narrative, a self that gets invented and torn down at random intervals—seen, admired, loathed, but never truly recognized, and therefore perpetually free to reconstitute in whatever form is the most or least pleasing to the world around you. Which is to say, the audience.

These parallels are not lost on Stickles, whose insistence that the record has a cogent, comprehensible narrative is representative not just of a creator's (warranted) ego, but of the condition's tendency to inflame the most internal processes into wide-screen epics of pity, fear, glory, and disgrace.

Whatever else is true, Stickles has, among his other accomplishments, managed to do something few of his fellow sufferers ever manage to do, which is to replicate the experience of thrall to the bipolar spectrum. Not just the individual highs and lows, but the hellish process of it, the helplessness. It's an impressive accomplishment on many levels, and it might even be a great piece of art.

But that doesn't mean you want to live through it again. ■

I, ANONYMUSIC



I'M YOUR BANDMATE, NOT YOUR ROADIE


Dear piece-of-shit egomaniac: Here is a little something I believe they call a "pro tip" in "the business" that you think you are already a big deal in: I am your bandmate, your bass player to be precise. You have other bandmates, too. In no particular order, they are called a guitar player and a drummer and sometimes even a keyboard player. If you're not too busy looking in a mirror or checking Facebook to see if anyone has mentioned you lately (same difference), maybe you will notice that there is a word that never appears in the lines above: ROADIE. I AM NOT YOUR FUCKING ROADIE. You are a grown woman. You are not fragile or broken. You are also not a star. You can move your own GODDAMN MOTHERFUCKING AMPLIFIER AND PEDALS AFTER A SHOW. I understand that you think your "networking" is for our band's career. Or you think the rest of us believe you when you say it. But we all know that what you are is a lazy fucking prima donna with a bad case of the Susanna Hoffs. FTR: Next time, we're leaving your shit at the bar. Love you, mean it.

—Anonymous

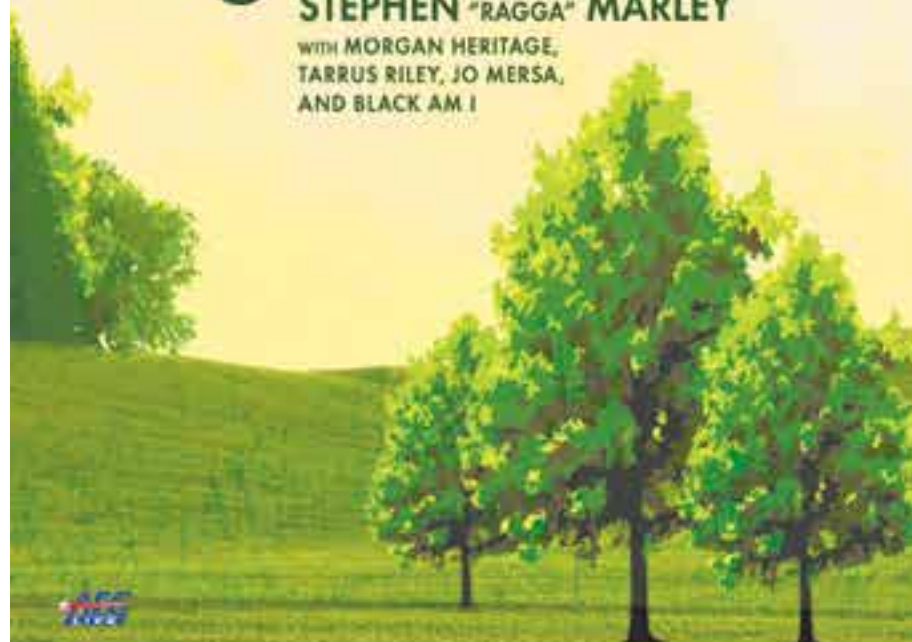
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Out of the Sky, Into the Dirt

MY PHILOSOPHY, A WEEKLY COLUMN ABOUT HIPHOP AND CULTURE

BY LARRY MIZELL JR.

It's not a shock that campus cop killed **Sam DuBose** (I really can't watch the video), but it is one that the cop is actually being condemned and indicted for murder. Without that footage, and without this rage that's been sparked in the last two years, *that* shit wouldn't have even happened, though. It's just too bad that they weren't yet scared of their cities burning back when they let **Trayvon Martin's** killer get off.

Meanwhile, five black women—**Sandra Bland**, **Raynetta Turner**, **Joyce Curnell**, **Kindra Chapman**, and **Ralkina Jones**—all died in jail in the month of July. A group of armed white-supremacist terrorists pulled up to a black child's birthday party in Georgia, threatened people's lives, and drove off, unmolested by the police. It just doesn't stop. **War is on—duh.**

Somehow, I have zero time for the punk-rock devil's advocates and liberal well-meaning whites packing their endless glib questions and corny contradictions who need convincing that something's wrong. **You, my former friends, are it.** It's about as hard to miss as those Blue Angels currently screaming through the Seattle skies, those gloriously annoying, outmoded symbols of American imperialism. Forgive my lack of enthusiasm in general.

Now: *Complex* recently dropped the



half-ass "Seattle Is Much More Than Macklemore" feature that somebody has to write every year—and compiled an actually decent playlist of local hitters. By the time you see this, Juice Radio will be nearing the conclusion of its own fourth annual countdown of the **#FreshestInTheNW**, including Gifted Gab, Porter Ray, Sol, BFA, and Choice. Oooh, **people love them some lists**—love ranking things, love seeing their favorite hometown heroes be an annual blip on some national outlet's radar, love hating when they or their friends inevitably aren't there—and I *love* love. But as my mother always told me, love don't pay the rent, for which I can vouch from experience. Love pays about as much as a publication pays its freelancers.

But while we're talking *Complex*—that article happened only because **Macklemore & Ryan Lewis** are on this month's cover, which would indicate that a new album is coming soon. In Kris Ex's profile, Mack admitted relapsing again: pills, weed, driving around—lost. I don't think the problem he's talking about is the weed or whatever; it's that loss of direction, of momentum, that fear and self-sabotage that comes from not loving yourself enough. You don't know what that's like?

A lot of people take exception to the idea of Mack's relapse as an epic drug story, especially since—as noted in the comments section by 206's *Death & Acid* producer **Diogenes**—Seattle's heroin deaths have jumped 58 percent since 2014. Every rapper wants to be **Kurt Cobain**, and every 12-year-old listening to these rappers is reciting their opiate-crazed lyrics like scripture, and oh those happy grunge days are back again. Except nobody's coming to sign us this time. So sign yourself, love yourself, and help others.

And, rappers, if you ever need anything, please *don't* hesitate to ask someone else first. ■

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BOOKS



DAVID NEIWEIT

JUST THE TIP Meet Lolita, the only southern resident orca that is still alive after being taken from Puget Sound.

Orcas Have Ruled the Planet Longer Than We Have, and They're Smarter Than We Know

If You've Given Up on Humanity, Might I Recommend

David Neiwert's Book About Killer Whales?

BY CHRISTOPHER FRIZZELLE

Killer whales are smarter than we know. Not only do they have their well-documented senses of humor and empathy and mischievousness, they also have a part of their brain that is beyond the understanding of human scientists. It's called a paralimbic cleft, and it's a highly developed set of lobes that "may enable some brain function we can't even envision because we lack it," David

Neiwert writes in *Of Orcas and Men*, his breathtaking survey of orca science, folklore, and mystery. "Scientists who examine their brains are often astonished at just how heavily folded these brains are."

The more wrinkles and folds a brain has, the more data it can handle and the faster it can process stuff. This dense folding is called gyrification, and orcas have "the most gyri-

fied brain on the planet." Their gyrencephaly index is 5.7 compared to human beings' measly 2.2. The paralimbic system is believed to have something to do with processing emotions. Scientists have also found highly developed parts of the orca brain they believe are associated with emotional learning, long-term memory, self-awareness, and focus.

And are you aware that killer whales can see *through* things? Because they have a sixth sense—echolocation—they "see" not just with their eyes but also with sound waves. "Sound is actually capable of penetrating objects better than light," Neiwert points out. Therefore, scientists have established that orcas can "detect the nature and shape of objects hidden inside opaque containers." He goes on to say that orcas have been observed "acting differently" around female trainers, "leading the trainer to later discover she was pregnant." It's possible their senses are so developed that they can tell a woman is pregnant before she can.

And orcas are the only apex predators besides human beings that have culture. Groups of orcas are so different from each other that they're now regarded not as one species, but as a species complex. They are discrete populations with distinct languages, hunting rituals, hobbies, habitats, and food. When humans started capturing orcas from Puget Sound in the 1960s and 1970s (for the sole purpose of entertaining humans), they didn't know they were critically endangering a tiny, unique population of orcas that have their own particular ways of doing things. These southern resident orcas hang out near the San Juan Islands for most of the year and eat mostly salmon, 80 percent of which is Chinook (fancy!). Their dining habits alone make them distinct from transient orcas, which also pass through these parts and which eat all sorts of mammals, including seals, sea lions, dolphins, sharks, and adorable horned narwhals. (As Neiwert writes, transients "have even been observed taking down moose that were swimming.") And unlike human beings, who cannot stop going to war with each other, wild orcas are not known to attack other orcas, or even human beings. Ever. They're chill.

REVIEW

Of Orcas and Men

by David Neiwert
(Overlook Press)

Of the 58 southern resident whales captured and put on display before the practice was outlawed in Washington State and Canada in 1976, there's exactly one that's still alive. Her name is Lolita. She's in a tank in Miami, and her mother is still alive in the wild. She still uses her pod-specific calls in her tank, although it's unclear if Mom can hear them. As the only official endangered orca species on the planet—there are only 81 left—southern residents are now listed under the Endangered Species Act, which gives a wide range of people in Washington State standing to sue the marine park that owns her. As Neiwert pointed out at a reading of *Of Orcas and Men* at University Book Store last week, such a lawsuit has just been filed.

Neiwert is an unpretentious and well-informed investigative journalist, and it's worth seeing him read in person, if only to see his full-color slides and hear his recordings of southern resident orca calls. The book is filled with black-and-white photos, most of them taken by the author; occasionally from his own kayak. If I have a critique of the book, it's that Neiwert is not much

of a prose stylist; whatever goofy impulse led to the title *Of Orcas and Men* also led to a few goofy sentences inside ("Orcas live a dream of man. They soar effortlessly, free of gravity, like birds or fairies through the air..."). But once you're into the book's depths, the science and the history take over and you can't stop reading. It goes so many unexpected places, from what Native tribes thought of orcas (some believed them to be human ancestors) to the relationship between salmon scarcity and orca stress to how noise pollution in Puget Sound

affects communication between orcas. For anyone recently radicalized by *Blackfish*, there's plenty about orcas in captivity, too.

At the reading, which happened to fall on a day when yet

another video had just been released of an American cop killing an unarmed American citizen, what came across most was Neiwert's awe at these creatures that "challenge that we're the only intelligent species on the planet." They have been around for six million years and "they don't ever act aggressive with each other. They have remarkably cooperative cultures." Someone asked about the SeaWorld trainer deaths in *Blackfish*, and Neiwert called it "a testament to how strong-minded these creatures are, and how patient they are, that we haven't seen more of these incidents." ■

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IS SHE DEAD YET? *Aretha doesn't speak a word; they won't shut up.*

Fear of a White Planet

Euripides Gets a Race-Anxiety Makeover in *Is She Dead Yet?*

BY BRENDAN KILEY

In 438 BCE, Euripides won second prize at the Dionysia theater festival with his strange play *Alcestris*, an uncomfortably ambivalent story about a queen who volunteers to die in her husband's place and is then wrestled back into the land of the living by a hungover Hercules.

The mechanics behind the plot are ridiculous: Apollo is exiled from Olympus, has a nice time with King Admetus and his wife, Queen Alcestris, and makes a deal with the Fates (in some versions, he gets them drunk first) to extend the king's life if he can find someone else to take his ticket to the underworld. Nobody volunteers to die except the queen, who says she can't bear the thought of living without her man and doesn't want her children to grow up without a father. (Then, as now, single motherhood gets a bum rap.) Hercules shows up, gets drunk, irritates the servants, learns the queen is dead, and goes to fetch her. Because she returns mute, it's impossible to tell whether she's happy to be back.

Is She Dead Yet?, a bumpy world premiere by Brandon J. Simmons, updates the story with an au courant twist. As a breathless TV reporter informs us in the opening monologue, Aretha, who's married to the mayor of Mini-Salt-Lake-in-the-North-Woods, is about to die. She's also the last black person on earth. Townspeople and reporters crowd the mayor's front lawn—partly because Aretha married into a celebrity family (her husband's aunt is the president of Planet America), and partly because the white world is eager to start forgetting about race.

In one early exchange, the president of Planet America (Hannah Victoria Franklin) and an aide named Janice (Carol Thompson) discuss their imminent future:

Janice: Don't you think the people will be upset?

President: The people are always upset, Janice... Why?

Janice: The thing with the... thing...

President: Oh, you mean because at some point in the next 20 minutes there won't be any more black people?

Janice: Yes...

President: And we'll soon live in a world of unrelenting whiteness, a world in which our power and privilege will never again be questioned?

Janice: Uh... yes.

President: No, Janice, I don't think anybody's gonna give a damn.

The president is wrong—Aretha's death

sends the white world, which understood itself only in counterpoint to blackness, into a state of shock. Family members forget each other's names (for reasons that the play doesn't fully elaborate), and the white people start turning on each other. "Now with all the blacks gone, being an intern has gotten a lot harder, you know?" says the mayor's maid (Thompson again, brilliantly forlorn in both roles). "I used to get paid. And there were fewer beatings." She wonders if death wouldn't be so bad after all. "Stupid blacks! They get all the breaks!"

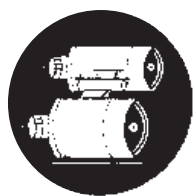
In its best moments, *Is She Dead Yet?* is viscerally discomforting. Aretha (Yesenia Iglesias) doesn't speak a word throughout the play but is surrounded by white people who just won't shut up—especially about her. As she lies dying, her bereft motormouth of a husband (Alex Matthews) tries to process his feelings in a jittery monologue that lurches from adoring her to hating her to ordering her to keep living. "There are just no words," he pants before prattling on some more. "I'm utterly speechless. I mean, this is literally the worst thing that's ever happened. To me."

But in its weaker moments, the play veers into unnecessary portentousness—like when the chorus of neighbors begins chanting verses at the mayor that sound like a mash-up of Euripides and *Othello*: "Bear it like a king," "Her guilty existence stained your bed, and your hands will ne'er be clean," and so on. (Simmons both wrote and directed the play. It might have benefited from a second pair of eyes.)

Simmons began working on *Is She Dead Yet?* last summer, when protests over a "yellowface" production of the Gilbert and Sullivan opera *The Mikado*—which featured no Asian actors—kicked off a citywide conversation about race and representation in theater. While people debated about artists of color, Simmons decided to write a play about whiteness and white fragility—the notion that since most white people didn't grow up thinking about racism on a daily basis, they tend to get defensive and fall apart when confronted with the subject.

Simmons calls the play a "white comedy," but its conclusion is the most poignantly tragic moment of the play. (Spoiler alert.) The Hercules figure (Franklin again—nobody in Seattle can play a contemptuous warrior quite like her) drags Aretha back from the dead strapped to a dolly and wearing a hood, looking like someone just exhumed from Abu Ghraib. "There are no words!" the mayor bleats, and keeps on talking, as the white townspeople, their identity resorted, dance jubilantly to John Lennon's "Oh Yoko!" Aretha starts talking, urgently trying to tell them something, but nobody's listening. ■

THEATER



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FILM



THE END OF THE TOUR A tale of two Davids: Lipsky (Jesse Eisenberg) and Foster Wallace (Jason Segel).

Real Genius

The End of the Tour Isn't About David Foster Wallace

BY ALISON HALLETT

A certain segment of the reading population simply shouldn't see *The End of the Tour*: David Foster Wallace diehards, the ones who've read *Infinite Jest* not just once but *several* times, who've internalized those famously complex sentences, and who've waded through that final, unfinished novel about tax codes. When a writer means as much to you as Wallace means to so many, you *really* don't need to see him impersonated on-screen by that dude whose dick you saw in *Forgetting*

Sarah Marshall.

For the rest of us, though—the more moderate fans who marvel at Wallace's essays and short stories, even as our copies of *Infinite Jest* remain permanently dog-eared at page 281—there's much to appreciate about *The End of the Tour*.

Directed by James Ponsoldt, with dialogue drawn heavily from taped interviews with Wallace, *The End of the Tour* is based on the five days in 1996 that writer David Lipsky (Jesse Eisenberg) trailed Wallace (Jason Segel) for a *Rolling Stone* article. *The End of the Tour* isn't a Wallace biopic—if anything, it's a character study of Lipsky as he grapples with his own ambition and envy in the face of a far, far more talented writer.

As *The End of the Tour* begins, Wallace has just published *Infinite Jest*, which is already being recognized as a masterpiece. Lipsky's own first novel, *The Art Fair*, has been met with muted acclaim. (We're treated to two scenes of book readings: Wallace, in front of a packed, eager house, and Lipsky, reading to a sparse crowd whose most enthusiastic

member is his girlfriend.)

Driven by mingled admiration and resentment, Lipsky pitches a profile on Wallace to *Rolling Stone*, and then he flies to Bloomington, Illinois, to accompany Wallace on the final days of his *Infinite Jest* book tour. The story is told from Lipsky's perspective: He meets Wallace's dogs, sleeps in Wallace's guest room, rifles through Wallace's medicine cabinet, and watches longingly as Wallace receives the kind of acclaim that he himself desires.

Fittingly, much of the dialogue between the men is self-reflexive, picking apart the very nature of their interactions. Wallace finds himself trying to manipulate Lipsky's perception of him in order to shape the article, and then excoriates himself for doing so. Lipsky, meanwhile, is slow to realize that as much as he wants to measure up to Wallace, he's comparing himself to someone who's using a different standard entirely.

The End of the Tour is at its most interesting when Lipsky is at his worst. Eisenberg is an actor who has completely abandoned "likability" as a performance metric, and here he gives another abrasive, interior performance. Try as Lipsky might to be a worldly, confident emissary of the New York literary establishment, Eisenberg's damp lips and glassy, hungry bird eyes reveal the full extent of Lipsky's longing for what Wallace has. Segel's workhorse performance mutes Wallace's famous snappishness into something more like exasperation—he's still clearly the smartest guy in the room, but he's more bemused about it than prickly, with an aw-shucks, bandanna-clad folksiness that masks his relentless, rampaging intellect.

This is a movie about two writers navigating the strange power dynamic that comes when one person is charged with representing another on the page—a dynamic that's further complicated when the profilee is orders of magnitude smarter and more talented than the profiler, and both of them know it. So it's worthwhile—if you can—to untangle the real David Foster Wallace from this cinematic one and instead appreciate *The End of the Tour* as a case study of ambition and ego. It's also understandable why many Wallace fans just won't want to. ■

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Ken Loach Returns to Form with *Jimmy's Hall*

The Laureate of British-Class-Struggle Cinema at His Best

BY CHARLES MUDEDE

Ken Loach's new film, *Jimmy's Hall*, answers a very important question: What is the left supposed to do when the struggle against our oppressors is won?

Do we keep on working as before but under improved conditions? Do we spend more time in bed or with our partners or in the pub? What should life in a fully realized social democracy look and be like? Are we fighting for the right to become permanent couch potatoes? Those who think it's better to focus on the struggle now (higher pay, more free time, better social services) and deal with the resultant utopia when

we get to it are making a huge mistake. We need to state as clearly as possible what the *ultimate* aim of solving economic inequality is—otherwise, how are we any better than a bunch of unhappy bees that want better working conditions and a fairer share of the honey?

Loach's answer: The goal of the struggle is to form a society that has lots of free time for people to analyze new and old poems, learn new and old songs, practice new and old dance moves, teach new and old painting styles. This is the simple essence of *Jimmy's Hall*, the story of an Irishman, Jimmy Gralton (Barry Ward), who in 1932 returns to Ireland after a 10-year absence to care for his ancient mother and to stay out of trouble

(he is also a communist). But as soon as he begins working the land and adjusting to the slow rhythms of rural life, the area youth and a number of older folks want him to re-open a controversial community center that he had established and run before his abrupt departure.

Those in power (churchmen, landowners) were violently opposed to this community center, or "the Hall," not because it offered art classes but because it was supported and organized by leftist radicals and agitators. The authorities had the Hall shut down and forced Jimmy into exile. But now

that he is back, the youth (who are bored) and grown-ups (who are broke because the Great Depression has reduced remittances from Irish Americans) want him to work his magic and revive the center. He reluctantly agrees, and he begins by teaching the white farmers how to dance like black people do in Harlem. He even once danced with a black woman, and he knows how to move his hips provocatively.

The Hall comes alive, the church leaders freak out, and the authorities once again resort to force to close the place. The story is told with great ease and beauty. The workers become artists. The class struggle must be beautiful.

This is Loach at his best. ■

Jimmy's Hall
dir. Ken Loach
Sundance Cinemas

organized by leftist radicals and agitators. The authorities had the Hall shut down and forced Jimmy into exile. But now



VASECTOMY TV

I hope you're all satisfied! I GOT A VASECTOMY. And believe me, it *wasn't my choice*. My choice would've been to continue the **national baby-making spree** I've enjoyed for decades—because why shouldn't the world be covered with lots of li'l Humpies? AMIRITE? But times have changed, and apparently having a baby that looks exactly like me has fallen out of style. However! While my multitude of partners may no longer desire my sperm, THEY STILL WANT THAT HOT HUMPY "SEX," BELIEVE YOU ME! And hence? The vasectomy. Sometimes you have to bend to the will of the people.

That being said, vasectomies are great if you like lying around on the couch with a bag of frozen peas on your scrotum. They're also great if you don't mind **your penis looking like Rocky Balboa** after fighting Clubber Lang. But the most baffling thing about vasectomies is that you're still supposed to use condoms for three months *after* the snipping! WHAAAT THAAA FAAAAACK?? That's like asking a Kentucky Derby racehorse to count to 100 before taking off down the track!

My quack of a doctor explains I have to use the condoms because **my sperm doesn't know the game is over** and is still hiding out down there—kind of like Japanese soldiers at the end of World War II. The good news is that in order to coax them out, I get to masturbate... A LOT! (Which is not such good news for my em-

ployer and office mates.)

ANYWAY! This week, I hope you'll all join me on the couch with a bag of frozen peas to watch these three shows you won't want to snip!

True Detective (HBO, Sun Aug 9, 9 pm):

Sure, it wasn't as philosophically somber as season one... but season two of *True Detective* has made up for it with loads of unintentional hilarity! Whether it was Colin Farrell's douchey mustache or Rachel McAdams's e-cigs and knife collection, *True Detective* is now less of a grumpy-dump mystery than a daisy soap opera... and is all the better for it. Tonight is the season finale, when we find out who killed Caspere the Pervy Ghost and, more importantly, who's buried inside Vince Vaughn's eyebags!

I Am Chris Farley (Spike, Mon Aug 10, 9 pm): For those who loved the mid-'90s cast of *Saturday Night Live*, you'll also love this documentary covering the life of the late, great Chris Farley. Best known for his famous half-nude Chippendales sketch (with Patrick Swayze), or perhaps as the motivational speaker who "lives in a VAN! Down by the RIVER!!" Farley's life was equally brilliant and sad—and this film captures it all. Don't miss it!

The Daily Show with Jon Stewart (Comedy Central, Thu Aug 6, 11 pm): Guys! It's Jon Stewart's final *Daily Show*, and a great opportunity to ruminate on how he's changed the face of news. By calling constant bullshit on politicians on both sides of the aisle, and the irresponsible "get there first" reporting of news outlets (oh hello, CNN), Stewart trained us to be media and political watchdogs—and the world is a better place because of him. (Just like my sperm! Though I won't miss those guys as much.) ■

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KELLY O

Lark's Understated Greatness

In an Expanded New Location on Capitol Hill,
Chef John Sundstrom Continues to Expertly Execute
a Menu Grounded in the Pacific Northwest

BY ANGELA GARBES

When chef John Sundstrom and partners J.M. Enos and Kelly Ronan opened their Capitol Hill restaurant Lark in 2003, it was a radical move. At the time, its location—a

worn-down 1930s building located on a stretch of 12th Avenue just south of Madison—was, in Sundstrom's words, “a little off the beaten path.”

Then there was the food. Rather than the familiar categories of appetizers, entrées, and desserts, the five-page menu was broken into sections labeled “Cheese,” “Charcuterie,” “Vegetables/Grains,” “Fish,” and “Meat,” with many of the ingredients coming from local farms and producers. In order to facilitate the sharing and sampling of dishes, portions were roughly half the size of a normal entrée.

“A small-plates, sharing-style restaurant was really hard for people to wrap their minds around in 2003,” Sundstrom recalled. “It was difficult to explain it to people for a few years. Servers had to do a lot of work at the table. Eventually, people got it.”

And once people got it, they couldn't get enough. Over the last 12 years, Lark has become one of Seattle's most beloved restaurants and, in the process, profoundly shaped the city's dining scene.

Today, it's almost impossible to imagine a time when chef-owned restaurants serving small plates of locally sourced ingredients *didn't* dominate the city. Although Lark is largely responsible for this trend in Seattle, the restaurant has never demanded a lot of

attention. Its greatness has always been quiet.

So it was a little surprising when, in early 2014, Sundstrom, Enos, and Ronan announced that they were closing Lark and relocating it to a 5,000-square-foot space inside the Central Agency Building, a 1920s-era structure in another forgotten corner of Capitol Hill that was being restored and redeveloped.

Lark 952 E Seneca St, 323-5275

“We were ready to grow,” Sundstrom said matter-of-factly. “We weathered the recession and afterwards were feeling a little antsy. Lark was close to 10 years old, and we wanted to stay out there, stay current.”

In addition to creating a new Lark, which opened in December of last year, the three owners added two new restaurants under the same roof: a bar called Bitter/Raw, serving seafood crudo, charcuterie, and amaro-based cocktails, and a quick-service lunch counter called Slab Sandwiches + Pie, which sells sandwiches with fillings such as burrata and Treviso and slab pies stuffed with braised beef short ribs and hedgehog mushrooms.

Sundstrom sees the two new restaurants as complementary extensions of Lark. “I didn't start with the idea to make a \$6 sandwich,” he said. “But we have these amazing ingredients on hand for the restaurant and knew we could find a way to make a great product at 10 bucks.

“My thing was always to stay very focused on what we do, to stay honest with the food, and not grab hold of every trend. I think that is accurate still.”

The food at the new incarnation of Lark is exactly as Sundstrom says—honest and focused. It comes out of a kitchen whose chefs are doing some of the most confident cooking in town, knowing how and when to coax flavor out of an ingredient or to just leave it alone and let it shine.

A staple of Lark's menu, chicken liver parfait (\$13), is as remarkable as ever: its texture ethereally smooth, its flavor viscerally dark and gamey. Right now it's ac-

These chefs are doing some of the most confident cooking in town, knowing when to coax flavor out of an ingredient or to just leave it alone.

companied by a sweet mixture of burnt honey and strawberries, though I much prefer the pickled huckleberries I've had with it on past occasions.

Chicken-fried oysters (\$16) is a dish you could order at many Seattle restaurants, but it wouldn't be as good as it is here: Thick, crackly shells of batter encase plump oysters

so moist and briny, it seems dubious they ever saw the inside of the fryer.

You'll already be reeling with pleasure over the oysters by the time you make your way to the small salad they're served with—baby spinach, chunks of smoky bacon, and a creamy green goddess dressing with plenty of anise-flavored tarragon. Each forkful is expertly punctuated by bits of hot-and-sour pickled chilies, and you'll keep looking to build the perfect bite from the plate's many elements.

Lark's expanded new kitchen allows Sundstrom and crew to make fresh pasta daily, and you'll want to take advantage of this. I recommend the tagliatelle (\$25)—a tangle of yellow noodles, perfectly chewy, served in a pool of lemon brown butter. The pasta's rough surface allows the rich sauce to cling to it and work its way into its crevices. On their own, the noodles and sauce are almost a complete dish.

Thankfully, the kitchen does not leave well enough alone, adding slices of salty, buttery abalone—a wonderful, rarely seen mollusk whose soft texture falls somewhere in between a scallop and a squid—and a handful of summer's sweetest and best Sungold tomatoes. And if that wasn't enough, the dish is finished with shaved bottarga—umami-rich cured fish roe—which gives it all another level of mind-boggling goodness.

Lark has slightly restructured its menu to appeal to a wider swath of people, so you'll now find a section called “Starters” (a generous selection from which you could build a meal), as well as one called “Mains,” which follows the traditional coupling of protein and starch. You'll find familiar meats like hanger steak and pork belly, but when the cooking is this assured, why not take the opportunity to step outside your comfort zone and order something like the veal sweetbreads ragout (\$28)?

The sweetbreads—lush, creamy, but still pleasantly firm—are served in a tomato stew made sweet and sour with onions and Madeira wine. Tiny purple marble potatoes provide a balancing earthy component and something decidedly solid to sink your teeth into.

I encountered just one miss at Lark, a surprising one at that: Geoduck sashimi from the Bitter/Raw menu had so little of the famous native clam that it was barely detectable. The dish felt like nothing more than small piles of shaved fennel dressed with a potent bergamot oil. At \$17, it was a crime.

When I talked with Sundstrom, he told me that when Lark first opened, the small-plates format allowed them to keep prices reasonable, with no dish costing more than \$20. Times have changed. Prices at Lark have risen considerably (no doubt to help cover the cost of running three restaurants, employing more people, and higher product prices), but the portion sizes remain the same: small.


The food and experience of dining here is absolutely worth it, but it still felt somewhat shocking to pay \$119 for six dishes that fed just two people (who, honestly, could have eaten more). Mostly, I felt sad that Lark's prices make the food inaccessible to some.

What is available to everyone, though, is Sundstrom's cookbook, *Lark: Cooking Against the Grain*. (The cookbook costs \$50, but is also available for \$7 as an e-book and as a \$4.99 app. The Seattle Public Library also has 18 copies of it.)

The defining element of the book is Sundstrom's deep love for the Pacific Northwest, which will resonate with people who may not even be that interested in food. This is a man who, after much thinking, decided we have just three seasons and gave them evocative names—Mist, Evergreen, and Bounty—and spends some time waxing poetic about them, and encouraging you to go get lost in the woods.

Reflecting Sundstrom's commitment to community, the cookbook was not only published under his own imprint with money ►

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While studying Veltkamp's sweet illustration of the "Lark Family Tree," which includes the names of cooks, servers, dishwashers, and other employees (quite a few of whom have gone on to start their own restaurants and businesses in town), I was struck

by something Sundstrom said to me during our interview.

"We made really great food and made really good cooks [at the old Lark]. We've seen a lot of customers and their families grow up. Lark has always been about being connected to real lives."

Restaurants have their own lives, too.

"We built this place as an investment, maybe a place we can pass down to our kids," said Sundstrom, gesturing toward his restaurant's expansive new home. "We hope Lark can be here another 20 years or more." ■



Renee Erickson Increases Service Charge to 20 Percent

Renee Erickson has increased her service charge to 20 percent less than three months after raising employee wages to \$15 an hour, eliminating discretionary tipping, and instituting an 18.5 percent service charge. The change affects all restaurants under the Sea Creatures umbrella, including **the Walrus and the Carpenter**, **Barnacle**, and **the Whale Wins**, as well as the forthcoming **Bar Melusine**, **Bateau**, and **General Porpoise Doughnuts and Coffee**.

"After about eight weeks in, it became clear that 18.5 percent wasn't quite adequate," Jeremy Price, Erickson's business partner, wrote in an e-mail. (According to Sea Creatures' disclosure statement printed on all its menus and receipts, most of the money generated by the service charge, as well as a portion of the owners' salaries, is being used to cover the wage increases, as well as health and retirement benefits.) "We are still fine-tuning as we go," wrote Price, "but so far the change has been really positive."

Almost three months in, the system seems to be working. "We've been able to keep server/bartender wages right where they were when we still accepted tips," wrote Price. "Kitchen workers have seen a 5-7 percent pay increase, and dishwashers have seen a 20-30 percent pay increase."

Customers accustomed to tipping (and giving more than 20 percent) are still able to do so—and many do. While Sea Creatures restaurants no longer accept tips via credit card, they are seeing more cash left on tables than in the past.

Additionally, Price said they would like to extend health and retirement benefits to more employees and, to that end, are planning to slowly change how they schedule shifts so that more workers can be eligible. Currently, any Sea Creatures employee working at least 25 hours per week (about four shifts) can receive health insurance, while those working at least 1,000 hours per year (roughly 19 hours per week) can enroll in a matching 401(k) program.

"This will mean higher costs for us as employers," wrote Price. "But we will not be raising the service charge past 20 percent." Sea Creatures' ultimate goal is to do business without a service charge and have all costs built into their menu prices, but, said Price, "we are not quite there yet."

While some consumers remain skeptical about the service-charge model, Erickson and Price may well be operating ahead of the curve. As cities like Los Angeles and New York begin implementing higher minimum wages, restaurant owners will need to figure out how to deal with rising labor costs as the movement for living wages grows.

Recently, national food news site Civil Eats featured Sea Creatures in an article titled "Goodbye Tipping, Hello Living Wage: The Changing Face of Progressive Restaurants," which also looked at tipless restaurant business models being introduced in cities like Oakland (which raised its minimum wage in March). In April, the *Washington Post* profiled restaurant owners in DC and New York City who eliminated tipping without any legal prompting.

Before making the transition to surcharges, Erickson and Price explained that the new system has less to do with Seattle's new minimum-wage law than it does with their desire to address the severe income disparity between front-of-house and back-of-house workers.

"The industry needs to evolve," Erickson said. "The system we've adopted in America favors the front of the house in financial value, and that's really not fair—at least we don't believe it to be. We're taking that 18.5 percent [service charge] and redistributing it to everyone... Back of house is still not making as much, but it's better. It's moving in the right direction."

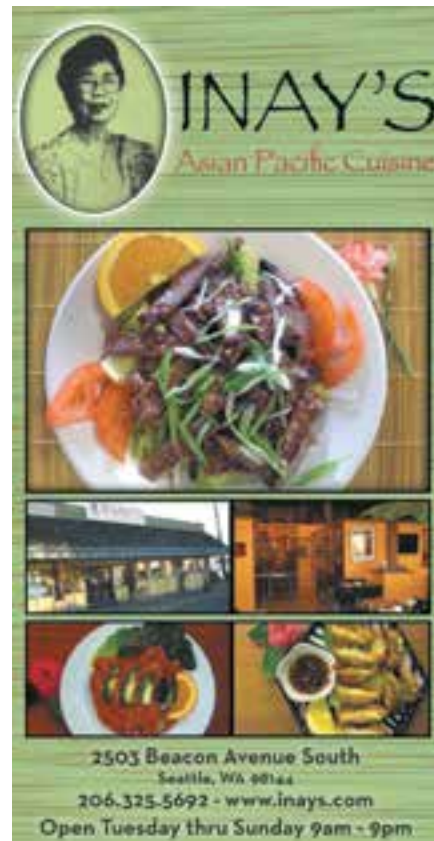
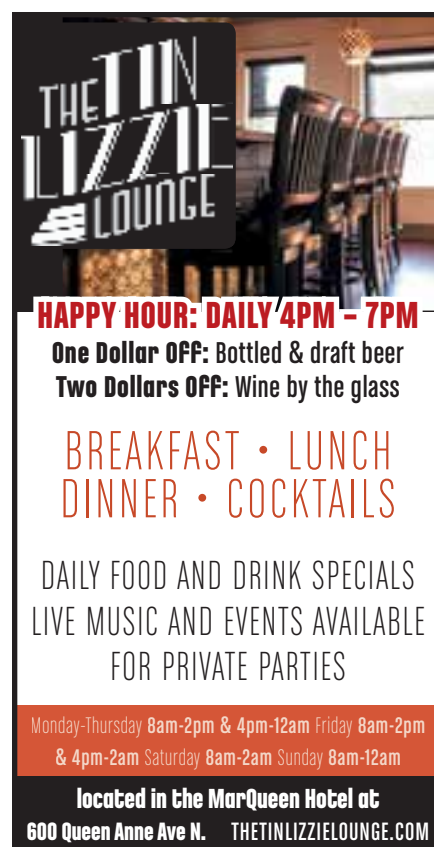
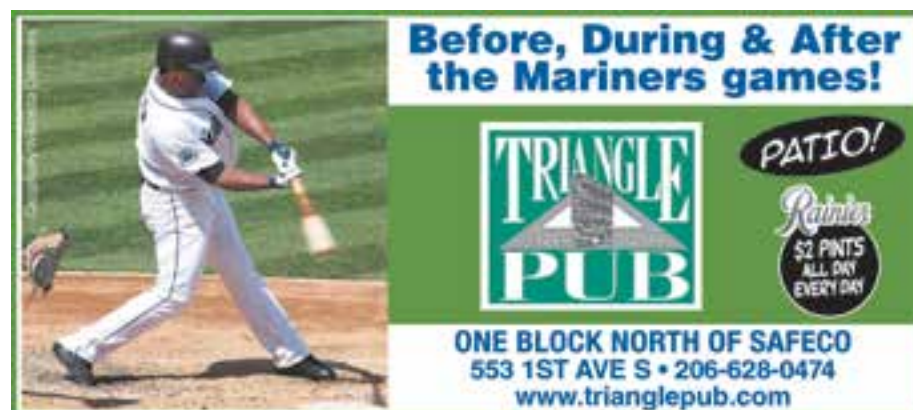
For Erickson and Price, this new business model is about investing in and retaining skilled workers. "The conversation we always defaulted to was the legitimizing of the [restaurant] industry that we felt wasn't there," Erickson told me in April. "There's this idea that being in a restaurant is a stepping-stone to whatever you're going to do when you grow up. I definitely chose a career that I'm super-proud of, and it feels hurtful when people are not treating you as equal to a cabinet builder or some other person in a craft."

"We are proud to have one of the best compensated and supported restaurant staffs in Seattle," wrote Price last week. "Our people are awesome and they are absolutely worth it."

Charles Smith Wines Jet City and Atta Boy Sandwiches Open

Winemaker Charles Smith has opened an impressive—and massive—urban winery called, appropriately, **Charles Smith Wines Jet City** (1136 S Albro Place, 745-7456). The 32,000-square-foot space is located in a former Dr. Pepper bottling plant in Georgetown and boasts views of Mount Rainier and Boeing Field, as well as the winemaking process for labels such as K Vintners, Charles Smith Wines, and Wines of Substance. There are two tasting rooms open to the public, and Smith says that on occasion there will be rock shows and dinners, too.

From chef Zach Chambers (who has cooked at Ethan Stowell's Tavolàta, Anchovies & Olives, and Bar Cotto) comes **Atta Boy Sandwiches**, serving sandwiches such as pork belly porchetta, fried chicken, and fried green tomatoes from inside Capitol Hill's Bar Sue (1407 14th Ave, 328-0888). The sandwiches are available 5 p.m. to 12:30 a.m. nightly and during weekend brunch from noon to 3 p.m. ■



PERSON OF INTEREST



Rodrigo Valenzuela artist

Rodrigo Valenzuela in the Factory, an art gallery on Capitol Hill where an exhibition of his opens September 10. By the end of 2015, Rodrigo will have shown work in 19 exhibitions around the world this year alone. The Stranger Genius Award winner also has work in the Frye Art Museum's exhibition *Genius*, which opens September 26. PHOTO BY KELLY O / QUESTIONS BY CHRISTOPHER FRIZZELLE

Is that a flag?

Yeah. If you take labor-union logos and turn the shapes upside down and eliminate the letters, they look like soccer teams. This work is about the dying sport of the labor movement. [Smoothing out the wrinkles of one of the flags] TSA opened this shit. They're like, "That looks suspicious." They did

the same in a show of my prints once. There were fingerprints all over my prints.

You photograph yourself in your work often, so is it strange when someone else is taking the photo?

Yeah. [Laughs] I cannot Photoshop myself.

What do you think of the Seattle Art Fair?

Having this pumped-up energy is good. There's something about the fairs—people like that energy. I think it's great for this city. [Smiles] You look at new art from a fancy gallery in Tokyo or something, and you realize there's shitty art everywhere. ■

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